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Abstract

My thesis consists of two interlacing works, both in book format. *The Pile – Texts With(out) and/or About “Images”* approaches its target in the form of text, whereas *Images for Possible Future Use in the Harmonised System* is mainly a pictorial presentation. In closer inspection, this demarcation proves to be arbitrary by nature. In addition to their author, the books are also connected by a common theme: order.

Images for Possible Future Use in the Harmonised System, self-published in 2017, mainly consists of photographs, but it also contains written images, poems of sorts. The poems are compilations of clippings from the Common Customs Tariff of the European Union, which is one kind of systematic picture of the world. I navigated its terms of classification just as I move with my camera in nature, government offices and simulators, and then picked out excerpts and reassembled them into new systems.

The starting point and initial subject of the other, textual part of this thesis was three-dimensional imaging. I originally tried to study 3D by comparing it with photography and thus looking for similarities and differences between a familiar and a new form of technical imaging. As I proceeded, however, I noticed that the subject, 3D, was in fact becoming a tool or an apparatus rather than a topic. I also realised that I had used this tool in previous works as well, and now I was using it on my own thoughts. Basically, this work, *The Pile*, is a presentation of my thinking during two years of thinking about 3D and trying to present it with text.

Keywords photography, 3D, poetry

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Tiivistelmä

Opinnäytetyöni koostuu kahdesta toisiinsa lomittuvasta kirjamuotoisesta osasta. *The Pile – Texts With(out) and/or About “Images”* lähestyy kohdettaan tekstin muodossa, kun taas *Images for Possible Future Use in the Harmonised System* on pääasiassa kuvallinen esitys. Tällainen rajanveto osoittautuu lähemmässä tarkastelussa kuitenkin lähinnä mielivaltaiseksi. Kirjoja yhdistää tekijänsä lisäksi kattoteema: järjestys.

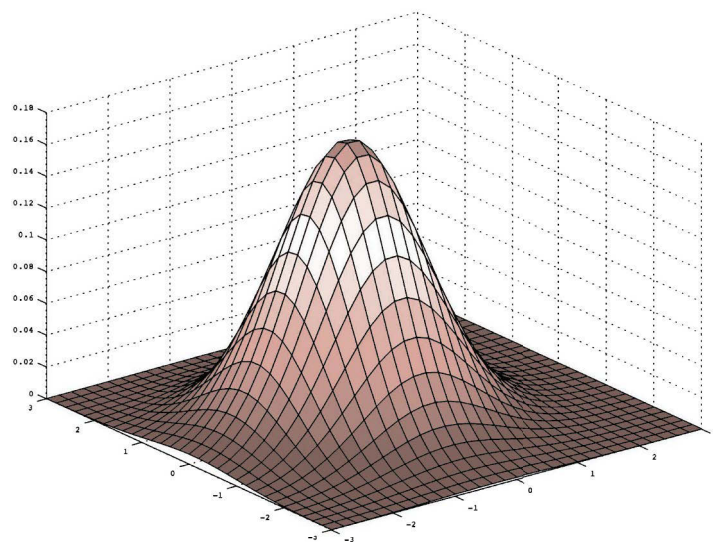
Omakustanteena kesällä 2017 julkaisemani *Images for Possible Future Use in the Harmonised System* on valokuvakirja, mutta se sisältää myös tekstuaalisia "kuvia", eräänlaisia runoja. Runot muodostuvat tekstileikkeistä, jotka ovat peräisin Euroopan Unionin yhteisestä tullitariffiluettelosta. Kyseinen luettelo on itsessään eräänlainen järjestelmällinen kuva maailmasta. Liikun virallisten säädösten parissa kuten kamerani kanssa luonnossa, virastoissa ja simulaattoreissa: poimin otteita, jotka järjestin edelleen uusiksi järjestelmikseen.

Opinnäytteen tekstiosion lähtökohtana ja aiheena on kolmiulotteinen kuvantaminen. Yritin alun perin tarkastella 3D-kuvantamista rinnastamalla sitä valokuvaan ja etsimällä siten yhtäläisyyksiä ja eroavaisuuksia tutusta ja uudesta teknisen kuvantamisen muodosta. Työn edetessä kävi kuitenkin selväksi, että 3D:stä oli muodostumassa ennemminkin työkalu tai apparaatti kuin varsinainen aihe. Huomasin, että tätä työkalua olin käyttänyt myös valokuvia tehdessäni sekä lähestyessäni yhteiskunnallisia rakenteita, mutta tällä kertaa kohteena olivat omat ajatukseni. Käytännössä *The Pile* on esitys ajattelustani niiden kahden vuoden ajalta, joina olen yrittänyt ajatella kolmiulotteisuutta ja esittää ajatukseni tekstin muodossa.

Avainsanat valokuva, 3D, runous

THE PILE

Texts With(out) and/or
About "Images"



SIMO KARISALO

THE PILE – TEXTS WITH(OUT) AND/OR ABOUT “IMAGES”

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FIGURES XIV–XXXIII

The Finnish Meteorological Institute / NASA

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Statistics Finland

FIGURE XLV

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FIGURE XLVI

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FIGURE XLVII

Carolco Pictures

FIGURE XLVIII, PHOTO

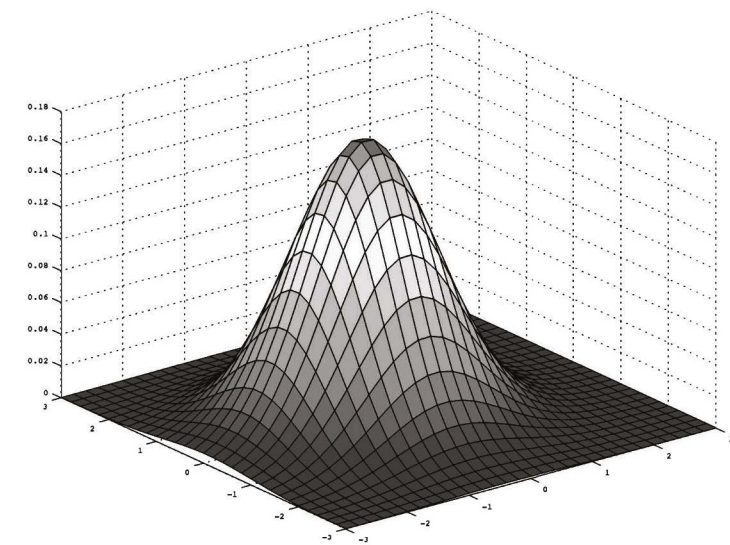
Rijksmuseum

FIGURE LV

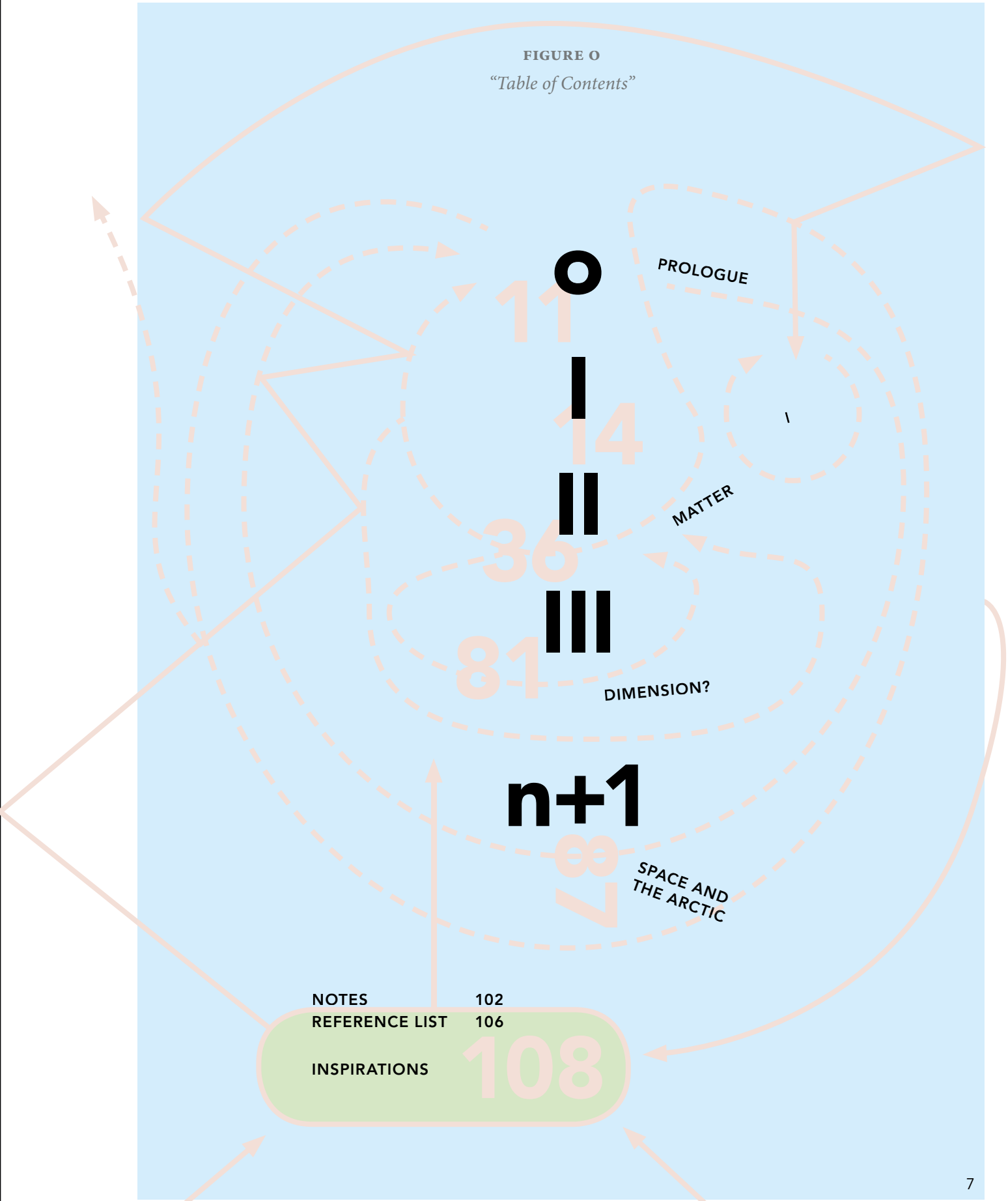
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THE PILE

Texts With(out) and/or
About “Images”



SIMO KARISALO



This is *The Pile*. Or rather, this is an image of *The Pile*, as *The Pile* is too large to handle in its entirety.

The initial subject of this work was *three-dimensional imaging*¹ which I approached through the more familiar technology of photography. I wanted to stimulate and widen my thinking of photography by forming a view of an adjoining and overlapping² technology that is becoming more and more important in the field of images, for example in museums³. I also found 3D to be an extremely interesting allegory of wanting to see something from all possible directions – of wanting to know everything.

As I proceeded, however, I noticed that the subject, 3D, was in fact becoming a tool or an apparatus rather than a topic. I also realised that I had used this tool in previous works as well, and now I was using it on my own thoughts. Basically, this work, *The Pile*, is a presentation of my thinking during two years of thinking about 3D and trying to present it with text. It is the raw data of the makings of a three-dimensional textual image⁴. It is not exactly what I set out to accomplish, but for me, it is very much like the photographic works I have made⁵.

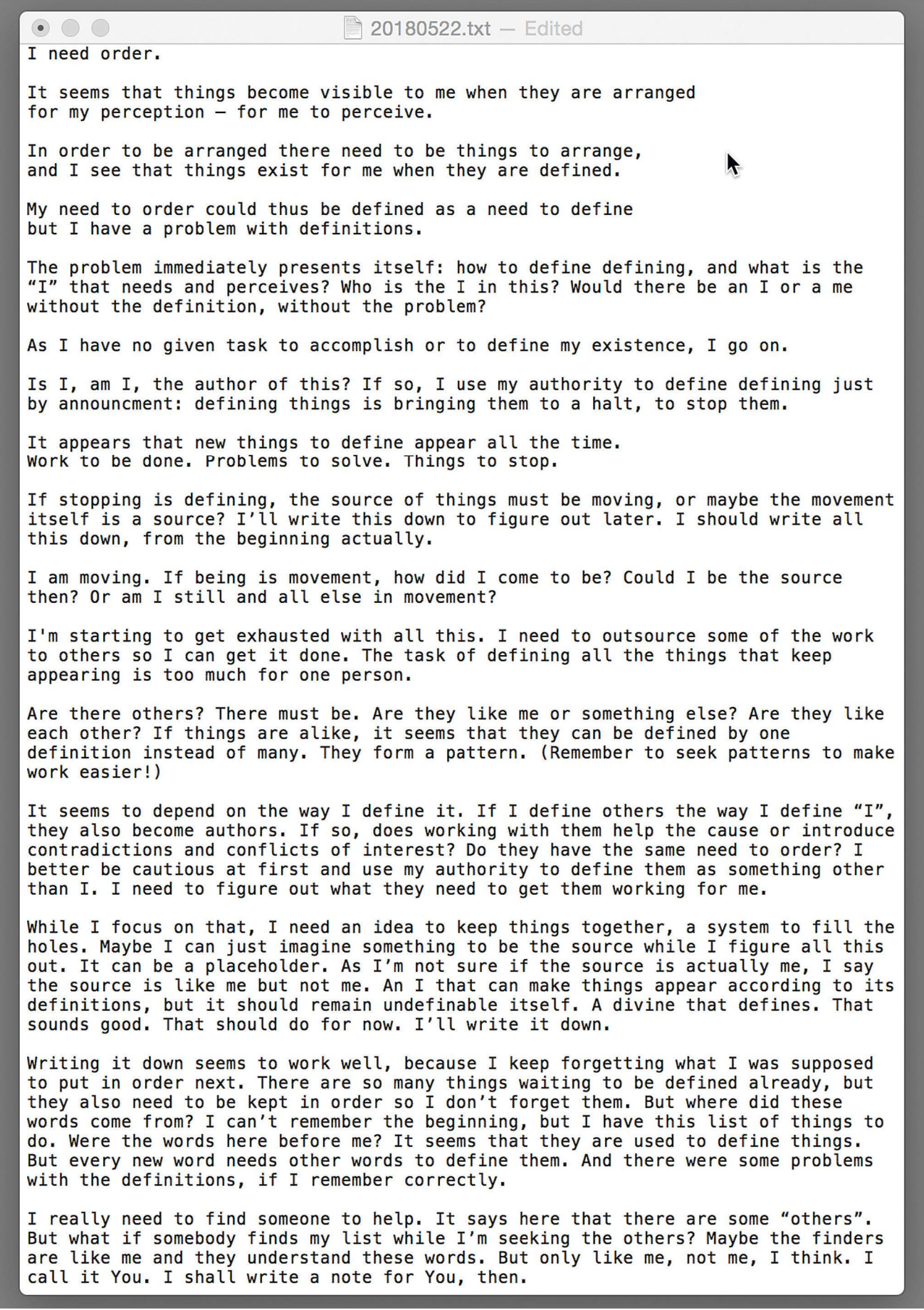


Furthermore, *The Pile* is a description of some of the problems I experience while writing (linear⁶) texts. This work is a sort of meta-study of the study I thought I was advancing. Texts written on a blue, red or green background are entries extracted from *The Pile*, written by me during a course of approximately two years. Texts on a yellow background are quotes from other people's piles. Finally, texts on a white background are me trying to get this all together and figure out what happened.

I have written this work in English instead of my native language Finnish. Apparently, it has been an intuitive but important decision that has helped the work become what it is now – done. In English, I am not able (or I cannot mistake that I am able) to understand or control all the nuances of the language. This has an obvious downside in terms of communication, but it has also freed me from the petrifying attempt to control, which prevented me from proceeding for a long time.

0

Prologue



Hello You!

I’m not here right now (whatever “here” means anyway... let’s say here of this note and hope it stays attached to the list), but maybe you can look at this while I’m somewhere else searching for “others”. Actually, You could help me out. I found this pile of things, and it appears that there is some kind of message. I don’t quite get it but it seems important. I’ve been trying to connect the missing parts somehow. I noticed that it’s easier to use images to keep track of what is still to be done, but without adding more to it. I think I was quite close to figuring it out, but I had to go seek for help. I took copies of everything so we can compare our findings later.

[PARTS OF THE TEXT ARE MISSING]

Yours,
I

P.S. I found a dude sleeping next to this. Or actually it was more like a nest made of these papers. I couldn’t wake him up. Maybe he was dead (or had some kind of a disease! hope it’s not contagious) I didn’t have time to wait (I call him a “he”, because being unresponsive, he couldn’t tell me what else I should call him). Anyway, I cleaned around a bit and arranged the stuff in piles to make it easier.

P.P.S. I had to build a storage as the sun was making the text disappear. It truly bleaches the papers like bones. I also installed a door to keep the sand out as a lot of it was flying around, and with the wind and everything, it was about to get ruined. The storage is a bit hot, but I found some plans to build a machine to cool it down. (Btw. I’ll head north. I think the air is cooler there...)

FIGURE I
“The List”

(LEFT) A piece of scripture that appeared on the screen of my computer, probably translated into English from some other language. Original date and source unknown.

(ABOVE) Inscription of the attached note, possibly the one mentioned in “The List”.



FIGURE II
"The Spectator"

Two-dimensional rendering from
 a three-dimensional infrared scan, 2017.

FIGURE III
(Untitled)
 Photograph, 2009.

FIGURE IV – *"Self Portrait as an Observer"* – Mixed media, in your head, now.

I

[fɜrst]*

I

[aɪ]*

**Pronunciations according to the International Phonetic Alphabets (IPA).*

The order produced within cells
as they grow and divide
is more than com-
pensated for by the disorder they create
in their surroundings
in the course
of growth and division.

FIGURE V

An example of scientific text⁷.
Arranged screenshots from a PDF-file.

“The sun shone,
having no alternative,
on the nothing new.”

FIGURE VI

An example of prosaic text⁸.
Photographs taken of the screen of a computer.

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I have a point. I'm also at a point in which I must admit that it might be lost. Can a point be had and lost simultaneously? Am I a point?

This is an attempt to give up and get on. How on? No alternative.

I have 20 months worth of material: notes, questions and contemplations, some coherent pieces of text, some incoherent pieces of text, scribbles, spreadsheets and images. It's all connected beautifully, but only inside my head and only when I'm not trying to present my point to *you*. This presentation part of the point is lost. But isn't a point something undividable and total?

Some points can be presented by just poking a pen to paper. Evidently this is not such a point. Perhaps this is not a point at all that I have; maybe it's a view instead. From a point. And I am that point. Or a pile of points. I cannot remain at one point.

My question, the driving inquiry leading to the formation of that unrepresentable view, can be reduced to this: *What images?* Now, having *The Pile* that doesn't connect outside me, perhaps I ought to ask: *Why images?* Indeed.

This is how it goes/went...

Before starting this particular sentence, I once again felt excitement. I saw a crude constellation inside my head; I had an overall view of what I was to write. This time, I wanted to tell you how I ended up here, stuck, not able to properly export the view I had in mind. I wanted to get it out of my system, and I felt that I had finally figured out a way to bypass the barrier keeping me from building a work out of this view. A work that would exist for you to observe.

This beginning of the would-be chain of events had occurred several times by the time I started the sentence, but yet again I felt that this time I would surely succeed. This time, I wanted to tell you about the previous times I had failed to proceed far enough to have the work carried through – to get the work done. The amount of those times equals exactly the times that I've found myself in a dead end, facing a wall, feeling like I had a good clue but was nevertheless unable to carry out the amount of thinking and shaping I felt it required.

This is me in one of those situations.

Now that I think of it, instead of hitting a wall, I might just be circling one without being able to change direction and move away from it. In fact, I might have made a circle of bypasses around a round wall. But still, it's also not possible that I'm back at the exact same point where I first set out.

It's not, because I have a pile with me. *The Pile*. A mass of material that keeps growing, possibly even right now, and through the imminent sentences. I clearly see that the original view and the points I want to connect are still there, inside the mass.

What is this Pile exactly, and where did it come from?

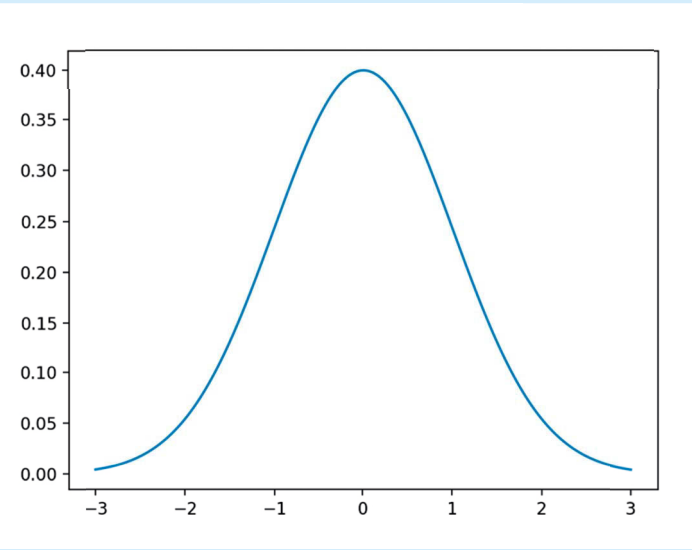


FIGURE VII
Could this be a cross-section of *The Pile*?⁹

[MISSING DATE] – A STARTING POINT

One point that I have not lost sight of during the period of working out this work is the starting point. Even if everything else has changed, revolved or disappeared during the process, the starting point has retained its illusion of stationarity, albeit being out of reach. Even if it had been far easier – realising now where it has led me – to ditch it and pick another seed for the work, I won't. Actually, I'm tempted to think that a similar chain of events would have happened with any other starting point. Had I switched the starting point to another one, I would not even have this one static point.

This point is *three-dimensional imaging* – sometimes also referred to as *3D*.

You might ask, as one should, what I mean with “3D” here. And that is exactly it. To mean something with 3D, or with any point, any word, I need to widen it to a view, or more like many views, from enough directions to trick myself into thinking I know what it is. It is fair to say that all I do here, and all I have tried to do with these pieces now in [The Pile], are attempts to figure out how to present these fleeting views. To freeze them to be observed.

3D, written here on this line, does not mean anything unless I dictate a meaning for it before or after shooting it out. And I can't! I have neither the authority nor the means or need to acquire that authority, to dictate how it should be regarded. For me, 3D is thus the worst kind of concept to get a hold of without slipping away from it. In a sense, it is exactly this which makes it a perfect target. It leads and dissolves smoothly into anything, and anything can be connected to it. Or could this unavoidable habit of linking things be a property of the works of mine or my mind?

3D. It appeared quite casually. Just a small number and a letter from the beginning of the alphabet joined together. I'd like to say it came and ruined my order that had quite happily arranged itself in just two dimensions. I could have handled the two, but the third was too tempting to forget once I had gotten a glimpse of its offerings. It looked like the answer to the problem of having lost any meaningful feeling of having a point of view. I felt it lifted me from the surface and presented me with an opportunity to get a look outside my usual position. And once I lost contact to the ground, it was too late. I was about to get the ride of a lifetime. But I can't blame 3D even if I want to. The road to ruin was built inside me and all it needed was something to get off on that road. I could have tied my thoughts the way I did with any other subject. There is probably no thing that is separate or unconnected enough to not lead me to these same battlegrounds. There is nothing that can be observed without something else. [The Pile] might consist mostly of that something else. I'd say this time the something else will also do in describing the subject, be it I, “me”, or 3D.

WHAT IS...

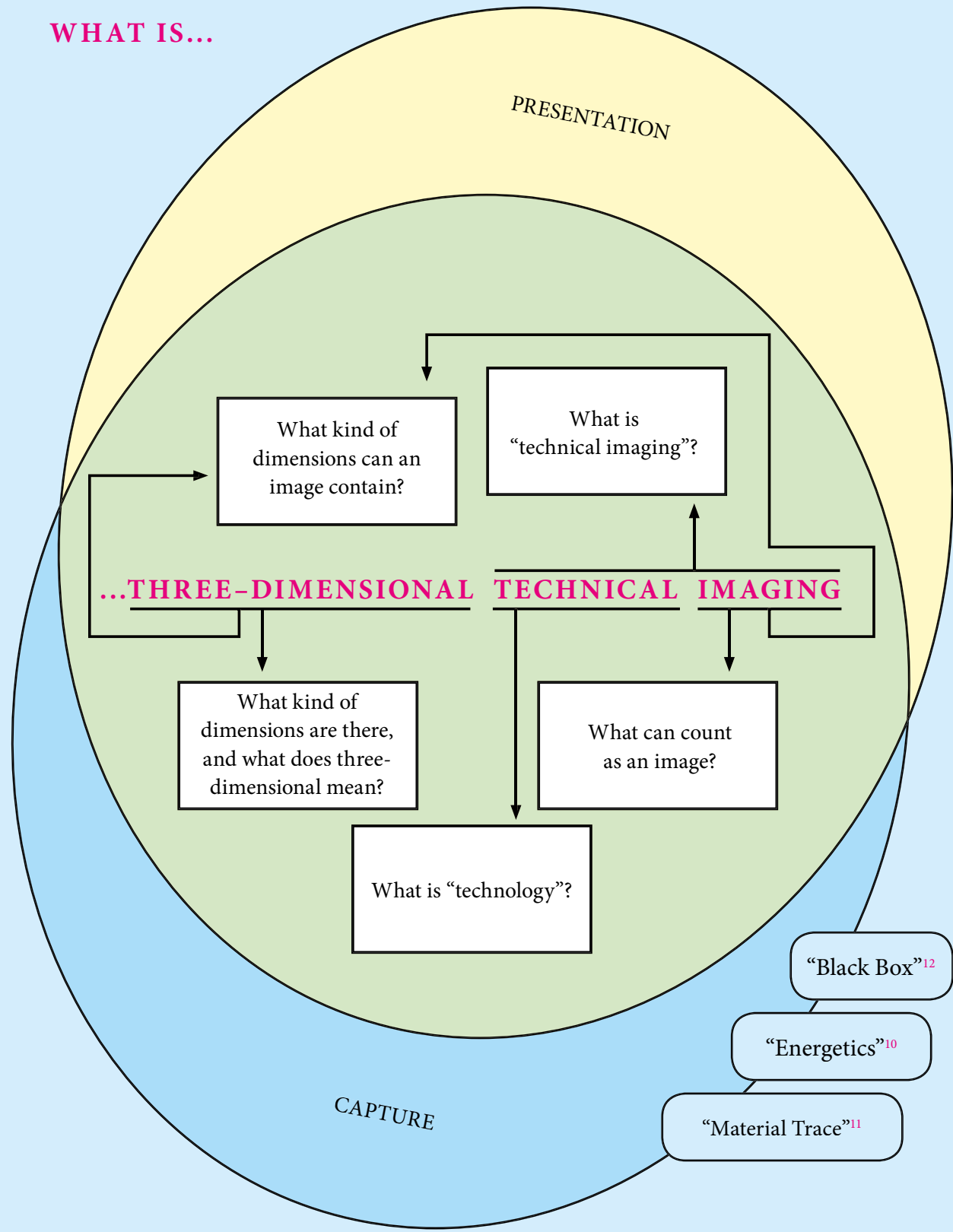


FIGURE VIII – 20180422.pdf

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This work is about...

- ...three-dimensional imaging in museums
- ...the relationship of three-dimensional imaging and photography
- ...three-dimensional imaging seen through photography
- ...the idea of three-dimensional imaging seen through the idea of photography
- ...the many ways three-dimensionality can be seen
- ...how we can't actually see in three dimensions¹³
- ...trying to translate what I see for another observer to perceive
- ...systems and orders
- ...words and images
- ...impossibility of describing something that...
- ...the idea of three-dimensionality reflecting the structures of society
- ...how I lost my viewpoint and structure in seeking it
- ...how I have failed in what I have tried
- ...how a failed attempt can still present something by itself
- ...how
- ...the need of a static viewpoint and solid structures to observe
- ...me
- ...you
- ...my works
- ...your role in my works
- ...this work
- ...to start an infinite loop
- ...to fall into pieces that are only held together by will
- ...connections

The Pile

On the following pages, I will present some findings from my excavation of *The Pile*. In other words, *The Pile* is the thing I study and observe. While I observe, I change, and my thoughts change, and this change is also the subject of this work.

Let me describe *The Pile* a bit more, as you most probably don't have a sufficiently clear conception of *The Pile* that resuming with the work would require. The contents of *The Pile* – the target of observation – consists of many types of material in several forms. Most of it is text this time, unlike in my previous works.

You will find dated notes that contain captured thoughts or questions, just like the light captured to a photograph when the focus is still off. There are also longer pieces of text that almost portray their intended target, but without the mechanical perfection of an optical device – these are like sketches drawn while planning an image. Some of the texts were written in a minute, others during the course of several days, so the logic of the dates may vary.

The Pile also includes plans for a “device” that is planned to capture a target that is not visible but conceptual. There are descriptions, diagrams and spreadsheets. A few objects could be called sculptures (like the one appearing as a photographic documentation in FIGURE XLII on p. 64), not forgetting the attempts and plans that led to their realisation. There are plans and documentations of all of these, and some virtual sculptures.

Let's call all of these *entries* to have a uniform name.

This time, before starting a new round around the round wall, I decided to use this material, the

makings of *The Pile*, as a source and attempt to extract something relevant from its mass. My goal before this new approach was, apparently, to produce something that would be objective but still communicate my subjective ideas and thinking without transforming them.

This goal, apart from being impossible, now seems useless. The only thing left to connect the pieces in *The Pile* is their producer – a me.

To further explain, I decided to do a sort of crash report in which this “me” might become visible. A work that would still include something of the original target (3D), but without the burden of trying to make the original points themselves complete or coherent, as the attempt to do so was clearly part of the wall blocking my view. I also decided to trust you in making this work work. (And now I wonder why I couldn't trust you earlier. Do I even know you?)

My part in this is to try and present the pieces of *The Pile* with as little obscurity as is possible for me, or at least to try and translate the products of my mind into a perceivable form the best I can. (Playing hide and seek is no fun if one does not know if there's anybody to find.) And a revelation: this is exactly what I do with images! So why only with images, and not with words?

At the exact time of writing this, this work also appears in front of me. I literally observe this word and this word and this one appear from nowhere, like some captured emission changing the soothing pure white inside the rectangle to something different and complicated: information. This time, even I can't have the fallacy of thinking that I know what's going to come. This is a major difference compared to previous attempts.

Words/Images

Every entry in *The Pile* (and hence in this work) is connected by a starting point, a target I thought I set out to map. The starting point was, and in a way still is, three-dimensional imaging, 3D. But without me stating it, it might be a challenging connection to make or see.

However, when it’s written, black on white, you cannot avoid making connections to it from any point on the way. At least this is what happened to me. Many of the entries in *The Pile* strive to move far away from the starting point, and sometimes they have detached themselves from the orbit and apparently lost their connection. The process underway is a magnet that pulls them back, just like the “3D” written in the first paragraph keeps pulling your thoughts towards itself ever more strongly.

What is 3D or 3D imaging? Something like that was the neat but superficial question that led me to start building this work. I don’t think I ever had delusions of really being able to answer the question in a scholarly manner, not even any part of it. What I did see was a possibility of stepping outside of my usual position, but not too far, so I could still see where I stand. Imagining images in three dimensions proved to be a fruitful but complicated position that also became undividable from the linear dimension of texts.

A word – “photograph”, for example – is not like the even surface of a photograph that keeps the targets inscribed in it neatly organized and stationary. A word is full of holes that let me leak through them into dimensions not suitable for the ill-equipped. Depending on the subjects visible in a photograph, it can also appear to reveal some dimensions, but the smooth surface always prevents me from falling in. The peaceful steadiness of a photograph contains a safety mechanism that gives me the illusion of thinking, or a space to simulate thinking multi-dimensional thoughts.

It is apparent that words are not exact¹⁴. I can tell this the second I see words in front of me. They cease to mean what I want, and I can feel this too strongly to avoid the feeling without loosing the lifeline I just threw towards you. With photographs, the information can be exact, but the meanings are so loose that even trying to dictate in them some specific meaning without words would be absurd. There’s always a way out. All directions are free of blocks, and I can flow between images without friction and imagine you with me in the flow. But are you really there?

When ideas or views that I have attempted to transcribe into text go through *The Pile*, their time for me as their author changes. Their inner time turns to distance and I lose the linear track I was imagining to follow and so desperately held on to while I was writing them. When this happens, the piece of text can be used like an image. The essential difference is that I don’t expect images to connect linearly or form a coherent statement or idea.

I will do my best to explain.

*

You can’t read the paragraph that was building up in the space where only * is left, because I removed it. Rather than leave its failed contents there for you to read, I’ll describe how it almost came about.

The paragraph advanced like a few others before it. Once I had got going, I felt that I was following a thread that was going to lead me somewhere nice and true. In the previous paragraphs, I felt I’d succeeded. The words contained paths that led towards the completion of this work.

The erased paragraph, however, was different, evil, if one believes in such a concept. This seemingly innocent thread was taking me to a never-ending

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When I try to write, my thinking won’t stick to the perimeters of the target. Words with their contents liquify and flow under the categorical fences and through the holes in their containers. Words mean too much for what they are. Or maybe they don’t mean what I want to say with them. Categories, words, fences and containers should be there to help me handle the world, but they are only “real” for me but not without me. Maybe they don’t exist in the universe **outside** my reality. If I try to look closer, **the walls that**

words seem to build

between things and concepts shatter to hazy **nets** and gradients, and the entities once in my sight vanish to the fog of themselves. This is not to suggest that there’s a problem in reality. Can reality even be faulty? Thus it is me that has to do the adapting.

I’ve always had trouble with text. (Not a reading problem, but the aforementioned meaning problem). I think this might come from the need to find solid meanings. I’m slow (but not **stupid**) so I need the universe to stay put for **me in order**

to have time to properly relate to it and see how it is. (**Maybe** I’ve been drawn to photography because of this.) I expect words to stay still and keep their meaning and contain their contents and preserve them from rot. But of course they won’t stop, not even when trapped inside dictionaries.

Words and universes are perhaps not meant for thinking inside my head, but for connections and communication between myself and others. After long negotiations between me and my perceived universe, we’ve reached a compromise. This work is what we came up with.

vortex of issues too large for me to handle. This time I realised the situation before the exhaustion that comes from running nowhere. Before it all came crashing down, I quickly cut the gnarly text out and victoriously threw it into *The Pile*. There it shall rot (or mature) among the likes of it, waiting for the prospective redemption.

Paradoxically, a major part of this work is built from pieces, from paragraphs and thoughts like the one just thrown into *The Pile*. When they are chosen, arranged and presented in the context that this work came to be, they seize to be the failed seeds and attempts of full blown presentations of some “reality” that they were, and are brought back from their perdition alive. What makes this possible? I hope that advancing the paths that slowly appear between these lines shall give us some sort of answer.

I make photographic works by picking appearances, points and points of view in space-time, but I don’t have to force the connections between them. Present any two images to an observer and connections form almost automatically. This doesn’t mean that throwing any material together would produce a work. Or does it?

I can easily build a work out of images like the ones that I produce with a camera, and I feel like it describes what I think and what I want to present. And I have done so and felt like that. But I also know that nobody sees the same things that I see in the image works, or thinks like I think. I know this, because even I now don’t see them in the same way as I did when I completed the works. In fact, I can’t really even know what I actually did think of them when I produced them.

Completed, published works are frozen in the point of their completion, but their formation is not an event like that of a photograph, a single moment.

Even if a work consists of a single photograph, the time is different when the image is presented. The joy for me, apart from contemplating the world by myself, comes from hearing other people’s thoughts about the images or views, how they see and connect them.

If I see connections that I also want you to see, I need to apply work in the form of choices and arrangement, but I don’t need to produce anything essentially new. With a camera, I can take views to use, but they were already there before me. Writing is more like drawing. If I want to be clear, I must draw a clear image. The perfect way of producing a textual work that I feel would present something like my image works could be done by picking and arranging quotes from others, who I feel present the views I want to connect here. In this work, in a way, I ended up doing this with my own past thoughts.

The Pile under observation is ever growing as I proceed, just as happened with the failed paragraph. This brings about further challenges in keeping the past and present neatly organised, and the observer and observed separate. Somehow, it helps to introduce some predictions of the future in the mix. They are predictions, because right now, while writing this, I cannot even predict if all this text is just going to end up in *The Pile*, which has been the case with many previous pieces of text. I will also present some glimpses of those beginnings during our course.

The Pile that I use for building this work is a part of an ever larger pile that includes everything I’ve ever done. Even the works that are somewhat completed and presented to you in this work are part of that pile and can be dug out again and used in a different context. The rules are invented (or abolished) on the way. “Archive” – another word on offer to describe *The Pile* and the pile of piles – wouldn’t do full justice to the piles’ essence.

A COMPROMISE

The men of principled simplicity
Will have no traffic with our subtle doubt.
The world is flat, they tell us, and they shout:
The myth of depth is an absurdity!

For if there were additional dimensions
Beside the good old pair we'll always cherish,
How could a man live safely without tensions?
How could he live and not expect to perish?

In order peacefully to coexist
Let us strike one dimension off our list.

If they are right, those men of principle,
And life in depth is so inimical,
The third dimension is dispensable.

– Hermann Hesse, *The Glass Bead Game*¹⁵

The System of a non-system?

If I throw a thing into *The Pile* and then choose it to be part of this work, it looks like this:

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If I throw a thing to *The Pile* and then choose it to be part of this work, it looks like this.

Some minor changes can occur (like : becoming .), but I think it's essentially your fault. Because if you already knew what I think, I wouldn't need to write this. And if you could understand my notes as they are, I wouldn't need to correct them to have a uniform language. In writing, there are apparently some rules that have to be obeyed, so the entries coming from *The Pile* might have gone through a bit of polishing or transformation. If I trusted you like I trust myself, I wouldn't need to do anything but hand you *The Pile* as it is. It needs work, however, to build trust and to make it work. But trust me, we make this real!

If I'm totally honest – and can I not be, since I'm the one who dictates – there's no way for you to know if any such thing as *The Pile* even exists or if any of what I type here or here is even nearly true. I might have invented all of this, and just use the Pile-thing to mess with you. There's no concept like a camera that might take your guards down and dispel your doubts about the honesty and truthfulness of this presentation.

But why would I want to mess with you? Eventually, that would mean messing with myself, since right now, when I write this, I'm the only “you” around. Also, “mess” is one thing I'm trying to get rid of (or enjoy?) by composing this work.

What would I gain by lying, anyway? There's no difference in this exchange if you believe me or you don't. We're not dealing with real issues here. Just the goings-on of another tormented soul (if one believes such exists) engaged in an endless search for order through connections and divisions. So I think you might as well just go with it. At least the images are surely true. If I could, I would command you to see all this as a collection of images like *Images* book which actually is such: an arrangement of captured pieces of some larger arrangement. After that, there's no difference.

As *The Pile* might seem, or even be, a bit messy, it would sound logical to apply systematic methods into researching its insides, and extract proper data and

conclusions from it. Usually, a proposition like this would sound like angels singing to me. This kind of call for order is exactly what drives me to start any proceeding out of my own will.

However, the failed rounds of trying to approach my target that have started in the good spirits of any lucky archivist facing exciting material that has not been subjected to order, have, however, ended in agony. Give me a task (a reason?) to start with, or a pile of someone else's to go through and sort, and I imagine myself producing an investigation and presentation so thorough that there's no doubt left in the world. That's almost a promise! If I'm only occupied as the observer of others, there seem to be no pits to fall into. Or at least I can avoid a pit when I observe one. But when there's more than this one designated position for me in the process, it all comes to a halt. (Had I not given up in the beginning, already, I'm sure I would give up this time, too.) I can't be the one who decides if an action should be taken to start a process, and the situation is even worse should I also be knowingly part of the target, a part of or the thing being observed.

After inventing and attempting several systems to approach my original target, 3D, and ending up with just accumulating *The Pile*, the only option I see is abandoning any system. So this time, I use no predetermined system for organizing *The Pile* into a perceivable form. Where this approach takes me is yet unknown. I let the work form itself under my observation. Can it be done? I hope so. Can the formation of a system be avoided? Probably not, and that's not a goal either. Is this just a hoax?

But something bothers me in the previous. Observing in itself does not produce anything outside the observer. Perhaps the process of observation changes the observer, and that change – difference – is the only observable thing from the outside. Is the observer, then, an instrument of some kind? The situation here is that I'm forced (by whom or what?) to be not only the one subscribing this action, but also the one completing it and apparently being revealed as the target of the observation. Even these issues I can and have somehow overcome during previous approaches. Is it then only the act of producing something from this process that remains as obstruction? Have I not done it on other occasions? With photographs, at least.

This particular pile, *The Pile*, however, is one distinct pile among others. Not because of its coherency or order or lack of them, but because it has been accumulating for the specific purpose of assigning its soul to this work. Albeit somewhat buried and scattered, its starting point, three-dimensional imaging, could be said to make this accumulation of entries an entity. *The Pile* appears distinct also by observation. Just looking at it and trying to search for its connections to and the separation from something else does the work.

20181010 – THE OTHER BOOK

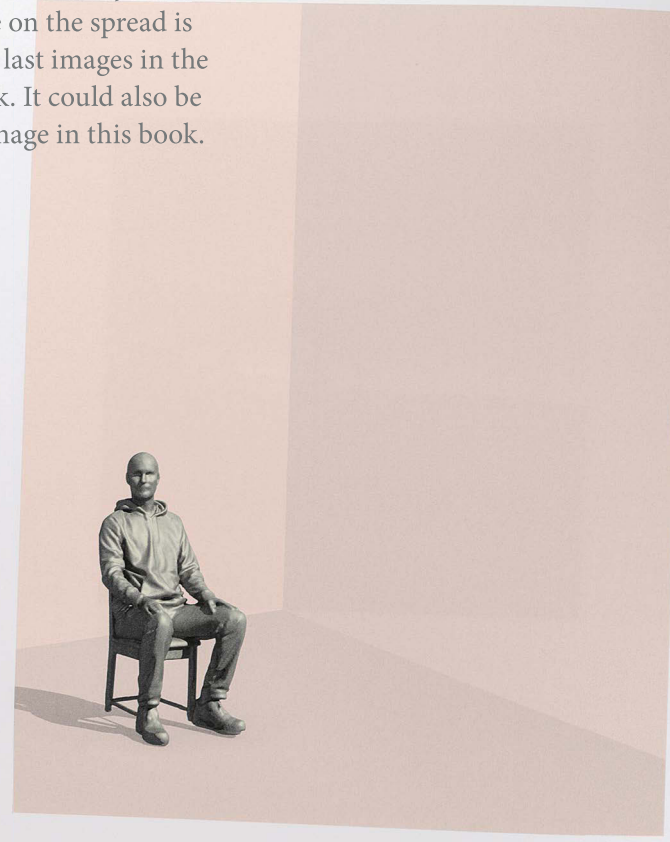
This work [*The Pile*] is an independent sibling, a sort of simultaneous pre- and sequel, to the book *Images for Possible Future Use in the Harmonised System*¹⁶ (referred to as the *Images* book from now on). Neither of these works explain or describe the other, but both present a similar process in different forms processed and presented by the same observer.

The target of this or that work, or the work that their combination becomes, cannot be exactly described – at least not by the author. *It* changes when observed. These works and the parts that form them are observable results of trying to capture and present a target that is superfluous. The results, single images and sequences; words and sentences; this book and the other, don't reveal the target by themselves, but together might end up forming something other than exactness.

The attempt to reach an exact and totally harmonious order is the force that sets me to motion, forces the action of producing a work, but also brings it to a halt. In the *Images* book, the dead-end of exactness is avoided, perhaps because I only used the texts of others to build it. In this sense, [*The Pile*] presents the opposite.

FIGURE IX
Spread 138–139 of the book
Images for Possible Future Use in the Harmonised System.

The image on the spread is one of the last images in the other book. It could also be the first image in this book.



138 Y

"Katsoja" "The Spectator"

139

20171012 – A DESCRIPTION OF THE OTHER BOOK
FOR PURPOSES OF COMMUNICATION

Simo Karisalo:
Images for Possible Future Use in the Harmonised System

Everything seems to be in order. From the planning tables of government offices to hollow cityscapes and semi-real spaces of disaster anticipation. *Images for Possible Future Use in the Harmonised System* follows circular trails of human herds on which imagination and images take concrete form and vice versa.

The book mainly consists of photographs, but it also contains written images, poems of sorts. The poems are compilations of clippings from the Common Customs Tariff of the European Union.

"I have navigated its terms of classification just as I have moved with my camera in nature, government offices and simulators, and then picked out excerpts and reassembled them into new systems."

The need to organize is very human, but is there room for feeling and living beings in these orderly settings?

The book begins with a short story "Some Things" by Henna Raatikainen.

All texts are in Finnish and English.

SIZE 22 X 28,5 CM
148 PAGES
PERFECT BOUND SOFT COVER
EDITION OF 200
SELF-PUBLISHED
ISBN 978-952-93-9192-9

FIGURE X – The other book:
Images for Possible Future Use in the Harmonised System



The Peak

And finally, before moving on, who am (or rather what is an) I and who are you. Can I answer that? No. Nobody expects that question to be answered. Apparently, the thing is to try anyway.

I definitely can't even superficially answer the question of who you are, you, the reader of this. I don't even know if you are there. But I do, since this work wouldn't exist without you. While writing this, I know from my perspective, that I am me, and you are you, but when I read the text that I just wrote, it changes. The division is no longer apparent.

Seeing the "I" on the row suggests somebody else besides me who is reading it. Then again, reading the word "I" takes it back inside me when I hear it in my head. "I" who? Now that I'm the writer and read the text a few seconds after writing it, I still consider the "I" being me but also that "you" being I. It's only later when it gets complicated – when you really step in. I could go on, but it seems that we should just forget this endless ball game and forget ourselves. This is exactly what happens with things going through *The Pile*. I know I wrote the things now being picked up for observing, but the event of writing is far enough for me to be separate enough from them and be able to present them.

Why do I need this meta layer? Could it be that abstracting or obscuring opens ways of seeing something that isn't thoroughly presented in its visible form or cannot be revealed as it is? I feel that the structures around us – like the government offices, simulators or makings of a city – are already abstractions of something beneath, making visible or perceivable something that cannot otherwise be directly observed or presented. I'm able to capture those perceivable abstractions with a camera and present them as photographs without further twists, they turn around without my forcing, on their own. I just connect them together to form a work.

The connections that I see and the view that I want to show here, however, don't have a form to begin with. And as they have to contain some of me to exist, and as I cannot truly see a "me" because it is I, I can't just capture and present them. The raw data is too heavy to process an image with the tools I have. I need to abstract it and also me for this work – to be this work.

Writing this, a week (or some pages) later than the last time I wrote "Before starting this ...", I see the vortex in the corner of my eye again. For you, it might have been just minutes ago. I'm losing it again. Images can be laid out to fill a view. We're able to observe many of them almost at once. This is not possible with texts. I'm not losing my view but I'm losing the sight of my presentation of it so far. Images seem to tolerate the shifts of meaning effortlessly, but texts do not. Or is it me who does not tolerate change? I'm able to write myself off the track, unable to find my way back. There's no peak where I could scope around and show us the way again, bringing this back on track.

With images, it's constant peak and I'm the master of that terrain. All places and all times are at my command as long as they have been brought in to be part of the scene seen from that peak. I arrange the pieces and points into a view and I see it's good. The way it should be. With text, my only choice seems to be to start from the beginning, and the beginning can be anywhere since I have the seed, the starting point, to hold on to. But am I not the one making the path as I proceed? Does it matter how many turns I take along the way? The thing is, I know that with this text you are bound to follow my tracks. I get into your head, but do you get into mine?

I would need to find my way to a peak to show you the terrain, but there is none. Only a seemingly endless forest of letters and words. All I do is form crossing paths in a landscape eroded flat. Eventually,

walking through every possible route, the terrain could be known, but who would care to follow? Not me, and after capturing these thoughts inside these words, I'm also you – separate from I. Time divides me and the terrain eventually becomes flat, unless some forces under the surface are let free through a crack. The event could be explosive or result in collapse.

Text has linear time, but also a linear form. A landscape of images can preserve their perceived instantaneity but also connect to each other without being bound by space or time. Every time after a compulsory rest, when I start advancing my textual path, I've lost sight of where I came from. I have to be you, read my path so far, but I don't recognize having formed it since I'm you now, then. I have to build the peak myself, and for that we need to stop time and start digging right here. It's really *The Pile* under our feet, but it will crumble down as I try to climb it. As with the case of this Pile, climbing means laying out the contents.

The peak of *The Pile* is a pit to fall into.

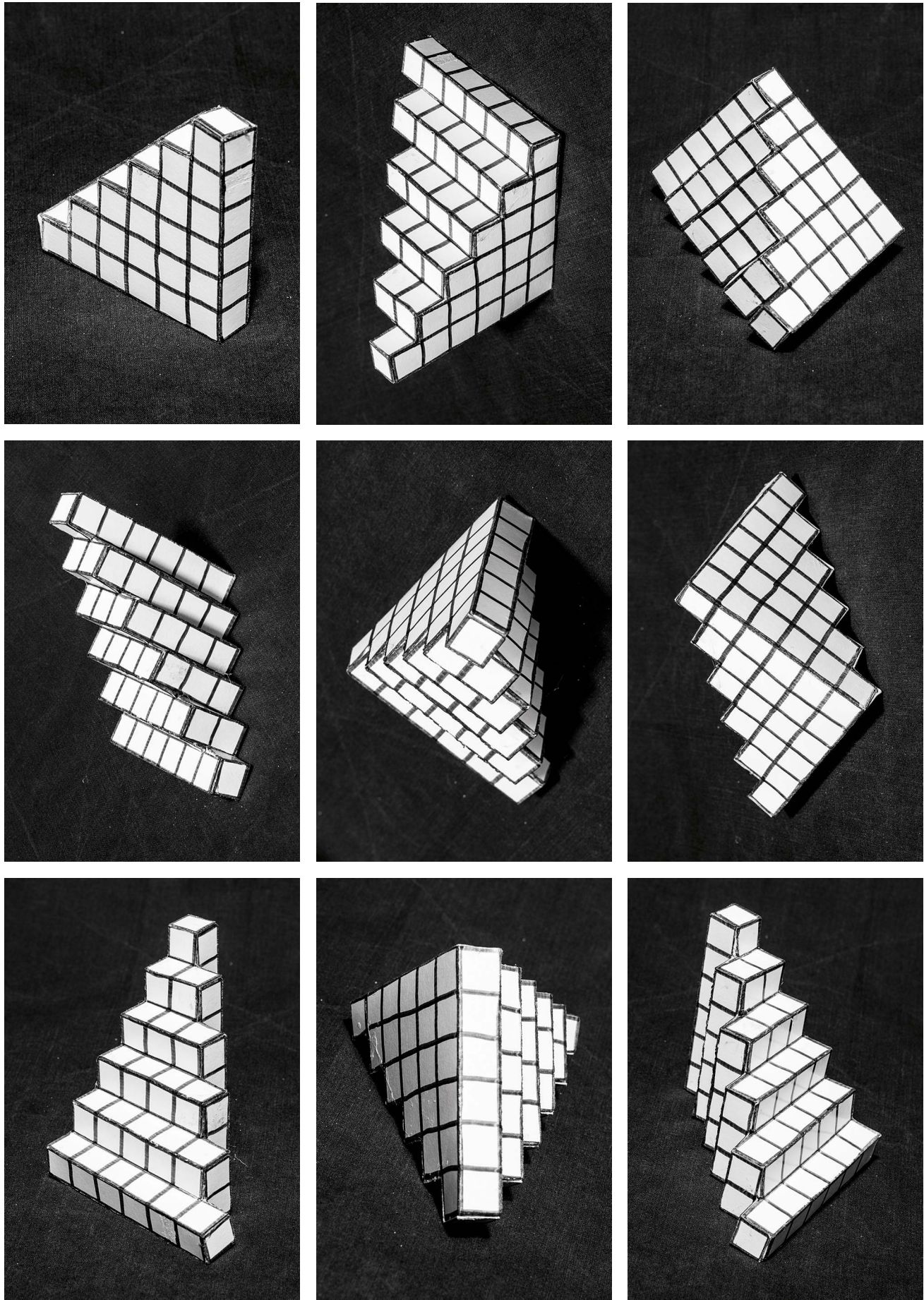


20180416

I intend to put things in order. The products of this intention vary in form and spread accross the concept called my life. (Washing dishes, chopping wood or fixing a leak, but also some things that can be categorized as artistic.) Some results of the processes can be presented as artistic work or even works of art.

I suggest the artistic category to be taken as the guiding attitude with which to approach this work (I say approach, not take, since I'm not for dictating the interaction any further.)

My previous works usually consist of images in the traditional sense, mostly photographs. In the *Images* book, however, I've used textual presentations as the works themselves, not only as guiding devices to the works. Here, I'm going to try to take a step further and use text as the main format of presentation, and as the material for building an "image". For it seems always to be an "image" that I'm building.



What (the)
is (With) || Matter
? This
(it)

FIGURE XI
A cardboard model of the structure of this
work photographed from different angles.

In this chapter, I present some beginnings and endings. I try to trace the tracks that connect them by choosing entries from *The Pile*.

20180306

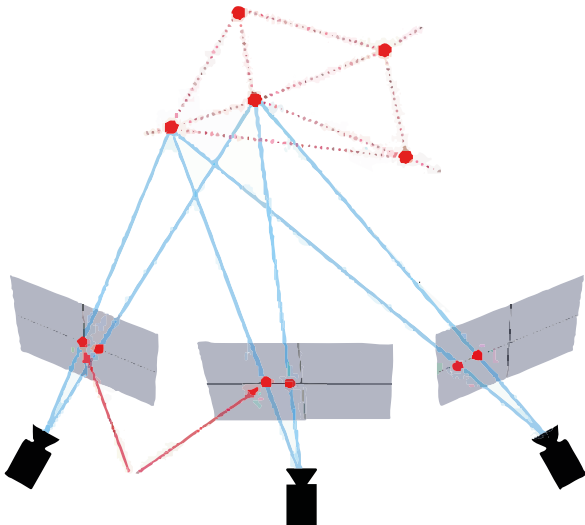
One method of producing a **3D model** (digital or virtual facimile) of an object is technically based on photographic technology and uses it as a device to capture the necessary information. Multiple and overlapping photographs (views) are taken around the subject and three-dimensional data is then calculated based on the geometry of the camera and points (details) of the subject that are visible in three or more of these photographs.¹⁷

In this text, I will take the idea of this concept and transform it to the act of thinking. I look at my *subject* (the idea of 3D imaging) through a “camera” (idea of photography) and try to form an image. As in technical imaging, the subject is of course more than its visual aspects, and the image represents more than electromagnetic radiation reflected from it. What the “true” subject of this work is will hopefully take form between the minds of me (the maker of this work) and its audience.

In addition to an apparatus and a target to take measures of, I will also form a landscape (or space) in which I conduct my research. It will be formed using a few convenient terms or concepts and crossbreeding them.

The truth is, also, that the subject, apparatus and research space take form during the course of this endeavour, and the result is a sort of an image, a still from the fluctuations of spacetime and energy.

How should I call my target? Just 3D? 3D model or 3D modelling, a three-dimensional image or imaging? This would be enough of a subject...



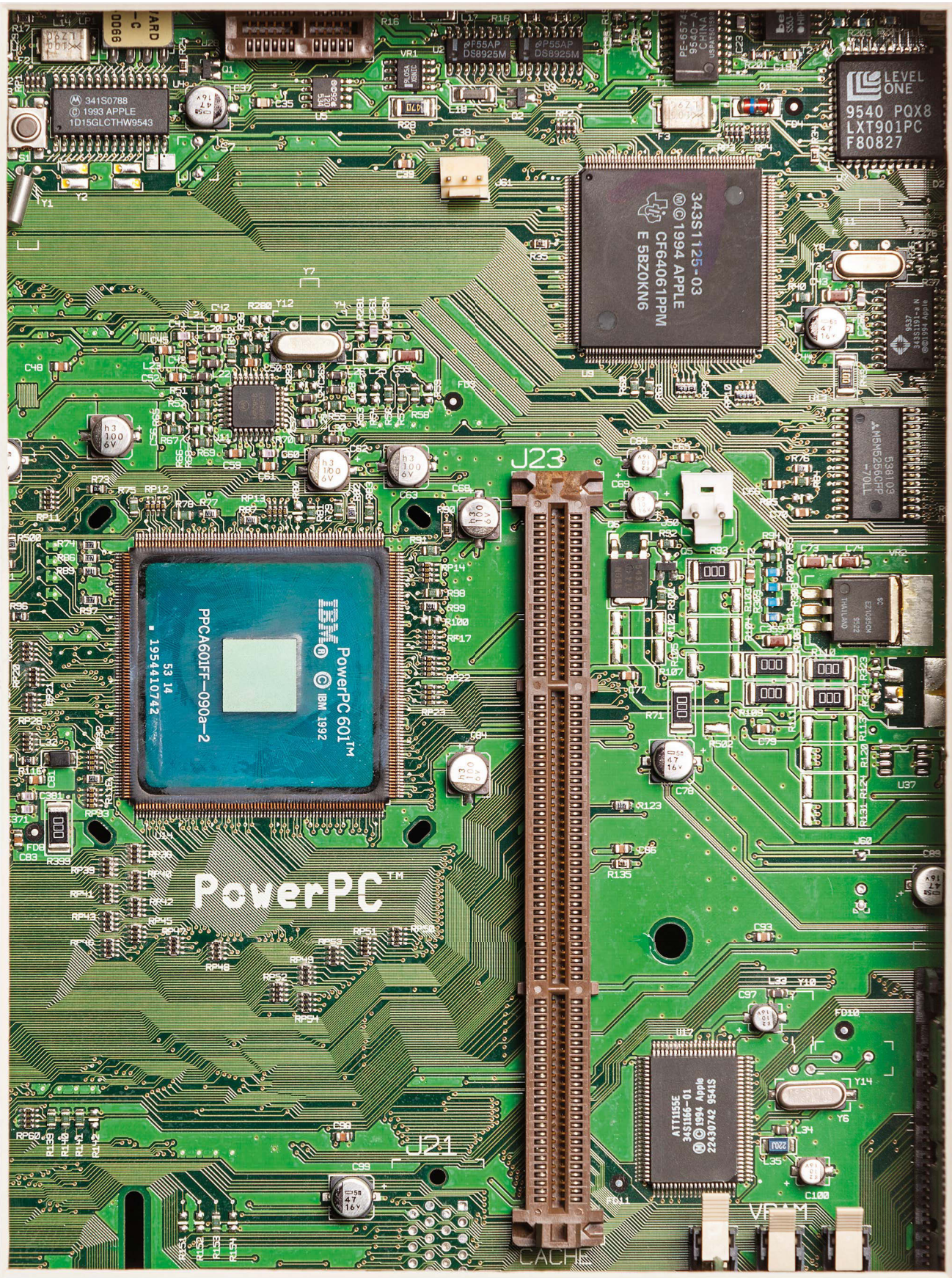
(This technique is an important allegory, and this description should be made as clear as possible to a reader without previous knowledge of 3D.)



FIGURE XII
 20180517_MG_3531.jpg
 A book, *Le Musée Imaginaire de la Sculpture Mondiale*, by André Malraux.

FIGURE XIII
 (RIGHT) A motherboard of a Power Macintosh 7200 from 1995.

The image of computer hardware on the right doesn't reveal anything more about its contents than the image of a book above does. Both of them might still carry a meaning, depending either on the connections to each other, their context in this presentation or the engagement and connections made by the one observing them.



Every Quest Begins With a Question

These are questions. If the statement of the title above is taken as true, is the converse also true? Does every question start a quest? If so, what is the quest of these questions and do they end in an answer? “These are questions” is also a statement, if not an answer. Can a question be an answer, and if it can, what does it end?

20170116 Is 3D image an image?

20170703 HOW TO THINK THREE-Dimensionally!!

20170703 Is there a “red” without all the other colours? Where do we need 3D? Is there a relationship between seeing and imaging technologies and the development of thinking? (Compare to the invention of photography and the change of visibility.) Does 3D imaging introduce three-dimensionality to thinking?

20170315 Is the relationship between 3D image and “reality” the same as between photography and “reality”? If so, what does this mean?

20170509 What is “3D” and what isn’t it? The use of a technology requires and understanding of it: What can be expected and what is beyond its capabilities. Are the algorithms inside the process of photogrammetry understandable for an average user? Is it possible to predict what will happen in different situations considering the expectation of precision and accuracy? Is this necessary to “know”? Compare to a ruler without the existence of fixed units.

20170521 The changes of the ways of thinking due to new presentation devices. What is the “new” that 3D can introduce?

20170523 When photography is tamed into a part of the process of producing 3D information, does it lose some of its main properties? (What are they?) Does it become a capture device “only”? Does a 3D image that is produced with a photographic device inherit some of these qualities of a photograph? What and how? Does something reflect back to photography?

20170704 What is photographable? Is the scale from darkest to lightest? (With proper time/aperture combinations everything but total darkness can be reproduced as grey.) Or is it from a surface that absorbs all the light shining towards it to one that reflects everything? (Where is white in this?) Or are the ends at opaque and transparent? A combination of all of these properties? Three dimensions of imaging. Then what about rays that penetrate their targets?

20170705 What kind of properties need to be measured and reproduced in order to reach the correspondence to our senses? Is there any sense in trying to mimic our senses? Shape, colour, lustre, transparency... (In photography, the three colours are enough to produce the image of a single point of view to reach a metamerism. Are there “metamerisms” for these other properties that the multiple points of view of three-dimensional imaging require?) And then the fee. And then, and then, on and on. But what is the reason for producing a copy? Is the reason in photography the apparent easiness of the production? What kinds of copies do we produce when the process of production is challenging? For what purposes and for whom would the accurate technical 3D images be made, and how does this affect what and how they are made?

20170718 A moving 3D image world -> The illusion of the existence of an observer? Are we actually producing copies of ourselves and our perception?

20170727 Is seeing an active or a passive action? Is it receiving or perceiving?

20170815 If the accuracy of a copy (image?) is infinitely converging perfection (1:1), why would everything not be an “image” by default? Is there a difference between a copy and the “original” beyond our perception and thinking? What is not image?

20170816 What can (thinking of) 3D images bring to photography and what parts of theories of photography could be exported into 3D imaging?

20170919 Can a system produce an image itself? Reproduce? Is the root of copying everything in the attempt to image (to imagine? to understand?) oneself? Perhaps a system cannot fully describe itself (without becoming a different system) and a system cannot be described by another. A photograph cannot be described by text. Our understanding can be broadened by comparing the descriptions of two different systems that have a connection. Like describing photography and 3D imaging with text and studying the “remainder”. What happens when two-dimensional photography is exposed to the third dimension?

20170920 In presentations of 3D information (image), is the illusion of three-dimensionality enough (like in stereoscopy and our vision), or is “real” three-dimensionality required? Is there such a thing, and can we separate them from each other (with our eyes)? Can we reach a “more real” three-dimensionality just by adding the sense of touch? Is this still an image? Is a sculpture an image? Is 3D printed object an image? If not, then why is a photograph an image?

20170926 In the past, most photographic images were produced with chemical processes. Nowadays, these

technologies operate digitally, applying calculations. What can be seen in this change?

Is there an allegory to be found? Chemistry and alchemy? What would be the equivalent of alchemy in mathematics? Is it too agonizing when there’s no room for chance? 3D is still at a chance-ridden (fruitful) state. The balance of accuracy and chance? The technologization of seeing?

20171002 Is philosophizing about photography just ontological philosophy to which photography offers a good abstraction of visual perception to get out of our heads?

20171002 The limit of thinking: What is in the mirror when nobody is watching it?

20171005 Why would a 3D model of a house be called an image, but the house itself wouldn’t? Is the difference only in the use?

20180217 Basic question: How to connect? Specific question: How are two- and three-dimensional imaging connected, and what happens when these connections become visible?

20180302 What am I doing in this text?

A good plan is a work (half done)

There have been many plans and beginnings and descriptions of the work to be. Following these plans and ideas seemed to become more and more difficult, but did I ever actually begin?

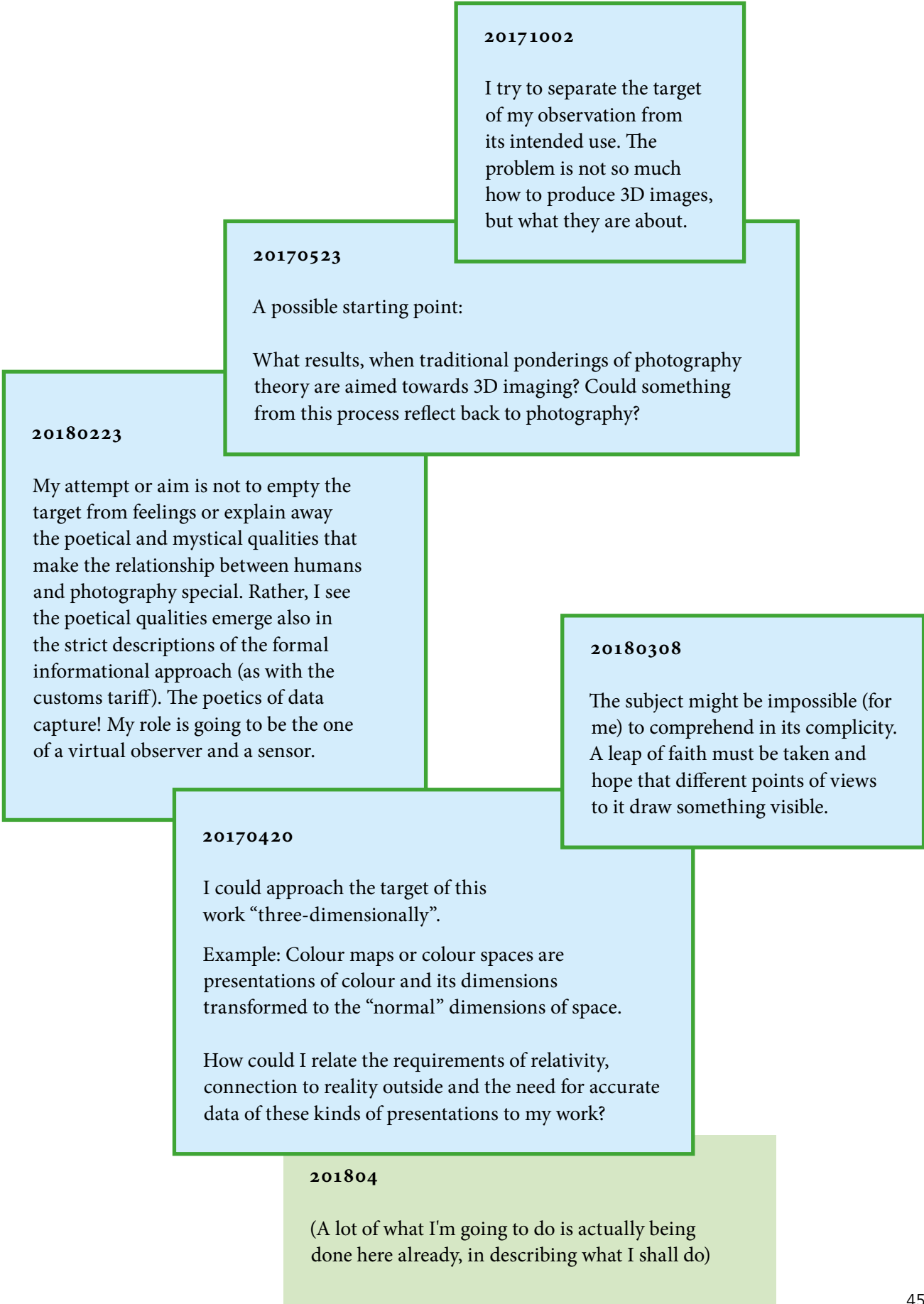
20180118

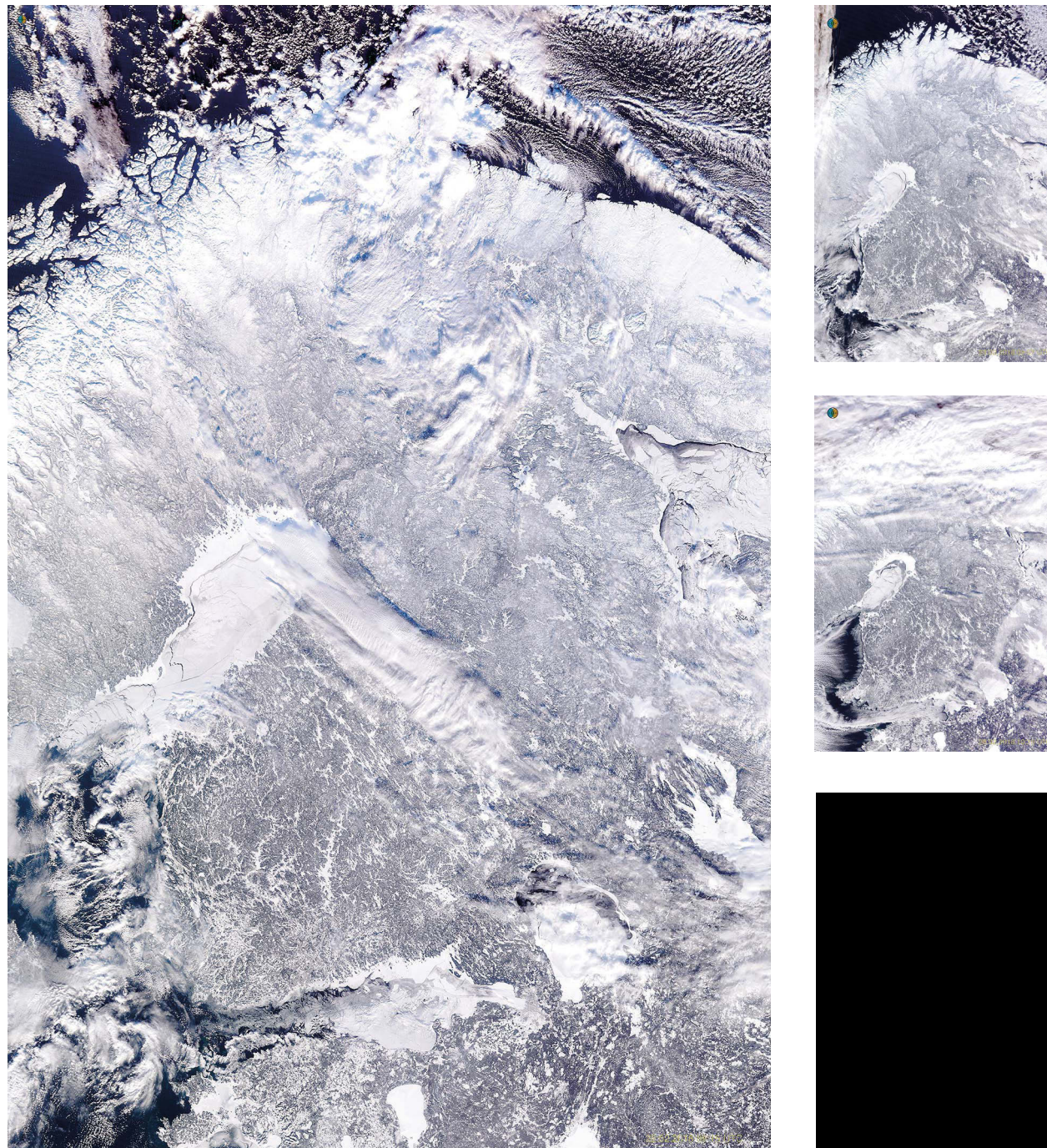
What can photographic and three-dimensional imaging reveal about each other?

Can these technologies be seen as analogues of individuals: a single point of view (photography) and that of a community consisting of many individuals and their co-existence (3D)?

I try to approach the subject with a three part essay based on texts and writings of Vilém Flusser¹⁸.

Visual imagery that deals with the subject will interlace with the text in a work with a book format.





FIGURES XIV-XXXIII (a-t)

A set of satellite images of Finland from 22 February to 14 March 2018

The Finnish Meteorological Institute publishes a midday satellite image of Finland daily on its website¹⁹. I have downloaded these images for possible use in a possible work. There is no possibility to download a larger set of daily images from a certain period of time, so in order to gather a continuous dataset, I set to download the daily image every day during an undefined period. The black frames in the set gathered in this fashion present days when I forgot to download an image, or days when an image had not been published for reasons not known to me. I cannot know the cause of the black boxes, since I have not captured this information. The information on the black sections appearing on the published and downloaded images is also beyond my reach, but only due to a lack of attempt.

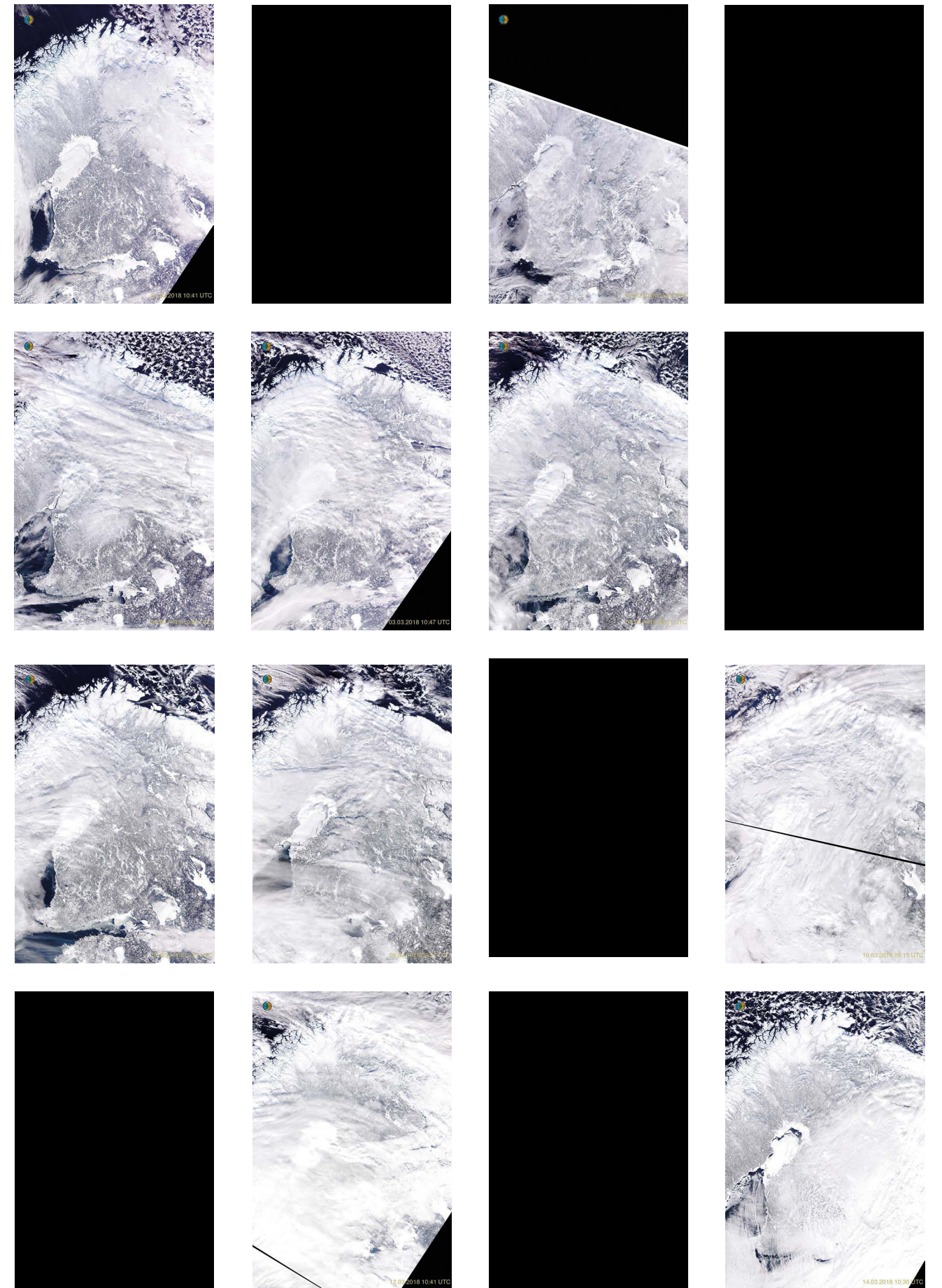
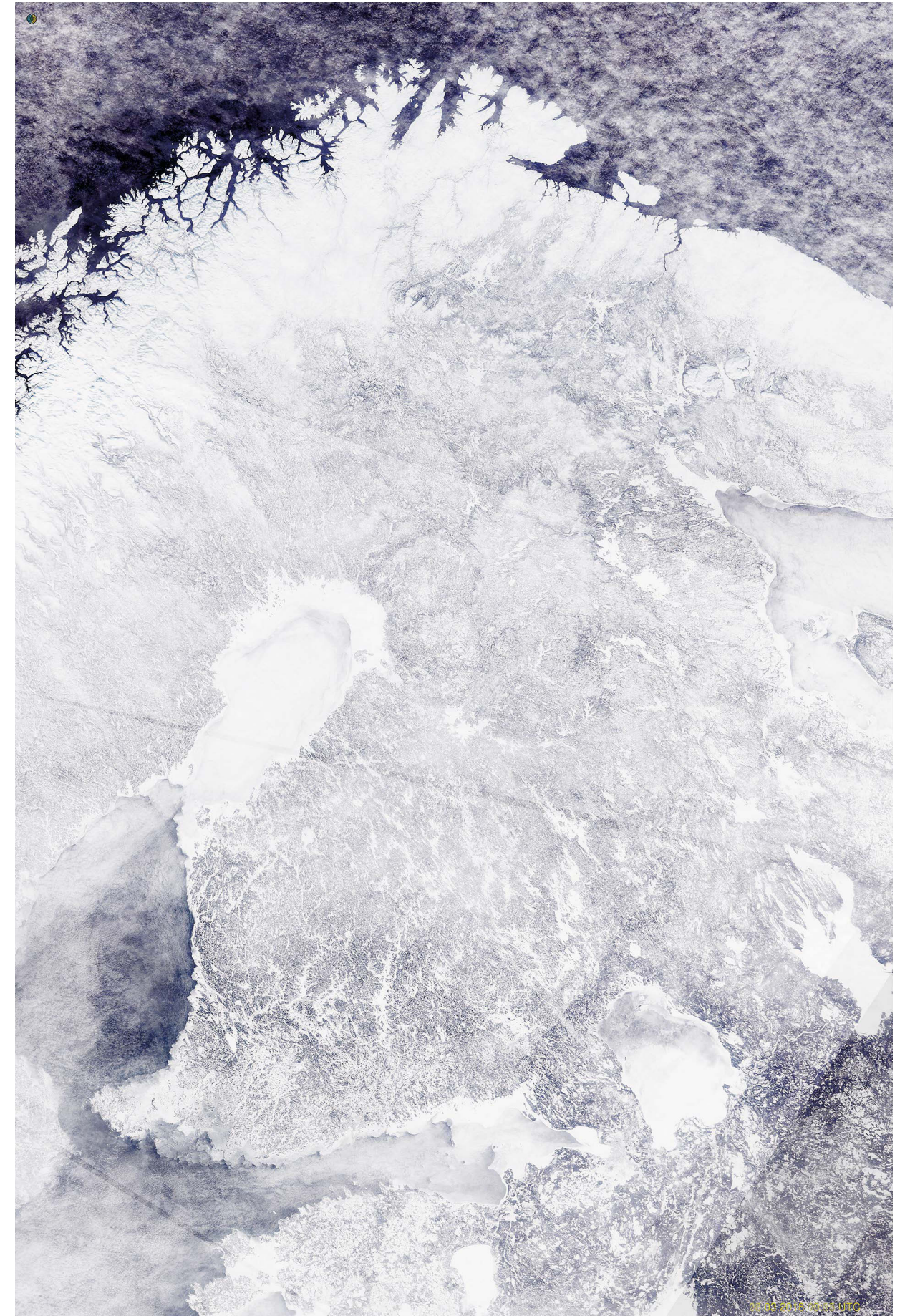


FIGURE XXXIV

The image here looks much like the images on the previous page. Technically, however, it is not a photograph but a visual average of the information of 14 satellite images of Finland. Can anything be derived from this image with the available information and metadata? Does the image have any value beyond its appearance? Does the average nature of this image disperse the clouds blocking the view and wipe out the errors in the set?



During the course of building this work, there were occasionally rather clear moments and views on what it would look like.

20180201 – FOR_THE_INSTRUCTOR.TXT

I have mainly photographed spaces and environments: city-scapes, simulators, training facilities and government offices. Almost all of my images are without actual human beings. I'm interested in our society, our common endeavours and actions, and I portray them through physical structures. In my own opinion, my target is also a human being, but the individual is just not visible in my images. The same needs and efforts occur in both the scale of an individual and the one of society: we organize and prepare. The shape of our being could be described as a statistic average of our needs and actions as individuals.

In addition to photographic images, I have produced textual images, poems. I have transformed my method of image making from the concrete environments to a sort of virtual environment – the world of official texts. I have wandered through the Common Customs Tariff of the European Union and picked “views” from within it. I have arranged these excerpts into new units, poems. I have acted as I do with my camera and the photographs produced with it.

My motive as the builder of these works is not to state my opinion (if such even exists), but show the arches I have traversed in attempting to understand the workings of the world and also myself.

Next, I shall translate the method to yet another reality.

The target of [–] this work is photography itself, or rather the concept of photography. As photography in its approximity and establishment seems to need something to be reflected from, I'll introduce a concept in fluxus, three-dimensional imaging, to fulfill this task. They both have apparent confluences, but also distinctions. I will ask: What do photography and three-dimensional imaging reveal about each other?

As aiding devices in the observation of this revelation, I will build three concepts that are to be defined as the work advances. These are 1) standard, 2) technical image and 3) a perfect copy.

So this time, I will use concepts as my “images”.

An example. Colour as a phenomenon to be technically measured is based on a model of the average human visual perception²⁰. In other words, to be able to scientifically approach and measure colour, a model of the one that senses the colours needs to be produced. One such model widely in use in photographic applications is CIE Standard Observer. What does colour mean, and how does a model of an observer need to be built when technical images and reproductions are developed towards three-dimensionality?

If the proceedings are to be viewed on an allegorical level, photography could be compared to a static viewpoint of an individual and three-dimensional imaging to that of several connected viewpoints moving in space and/or time building a view of some (comm)unity.

But towards one moment of clarity, there were countless periods of heavy fog.

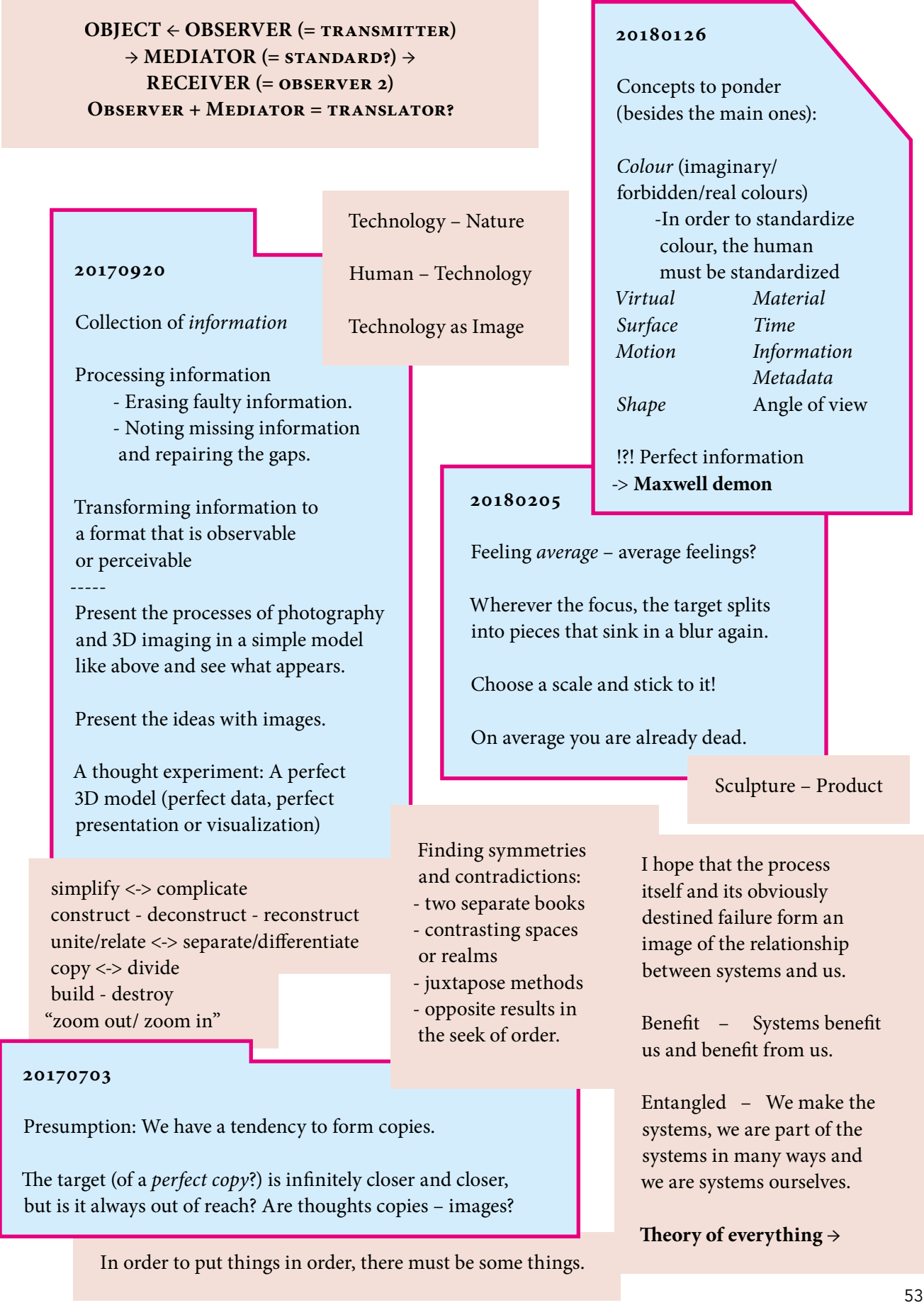
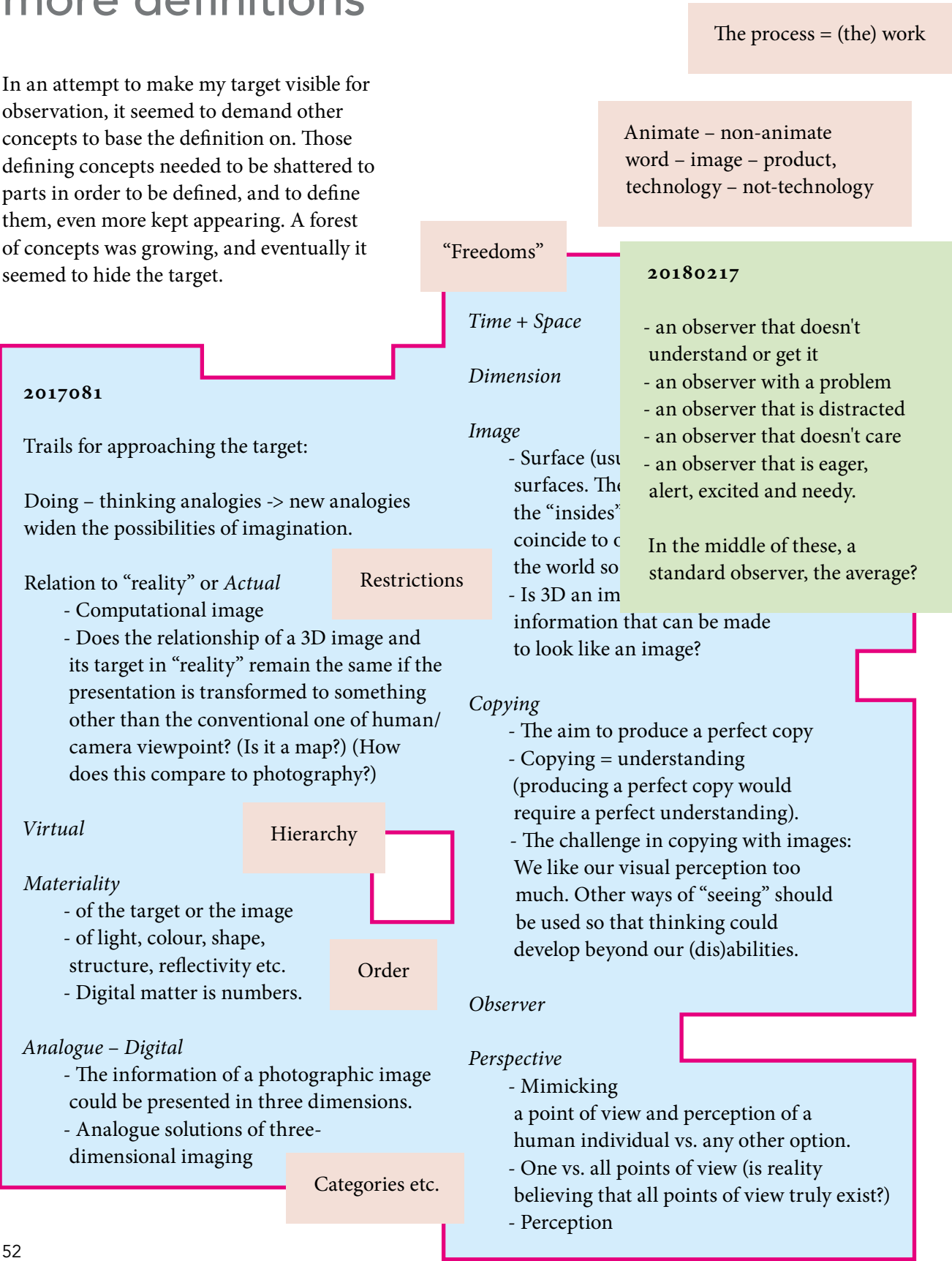
20180514²¹

The work is a description of a problem, a problem of organization without a purpose or reason - a question without a possible answer. I suggest that any problem can be seen as the reason in itself. For there is no reason coming from outside, because outside dissolves into inside if it contains any reasons comprehended from the inside. In this case, the diagnosis is the symptom, but the disease is also the cure: the network of connections drawn between the ends that are opposite and alike at the same time.

The diagnosis is the cure.
This is a description of a problem that dissolves in itself and becomes an answer.
This is simultaneously a problem without an answer and an answer without a question.
The description of a problem that erases a need for an answer without there being any.

Definitions, more definitions

In an attempt to make my target visible for observation, it seemed to demand other concepts to base the definition on. Those defining concepts needed to be shattered to parts in order to be defined, and to define them, even more kept appearing. A forest of concepts was growing, and eventually it seemed to hide the target.



20180503 – STRUCTURE FROM MOTION

What is life? Or rather, what is not-life?

Is life motion? If it is, is motion life? Is it possible to not move, to not live?

Heat is motion. In absolute zero temperature, particles have minimal motion. Trying to reach the temperature of absolute zero, however, needs all the motion and structure that is “civilization” – and even then, the goal can be reached only in theory.

What is the relationship between meaning and life? What does it mean to live? Or what does living mean? Is meaning the function of living or its derivative?

Is work a meaning? Can any work be alive, have life? Is living the same as having a life, and where can it be found?

Work can be derived from the difference in heat. Is this a work only if it has a meaning, and from where does meaning come to a work?

Does (a) work just emerge? From where?

What is my relation to work, to this work or the works of others? What is the relationship between these works? What is the relationship between “a me” and some other “me’s”?

Structure from motion (SfM) is a photogrammetric range imaging technique for estimating three-dimensional structures from two-dimensional image sequences that may be coupled with local motion signals.²²

–Wikipedia

Everything

Nothing

Every weapon, every tool, every machine is the embodiment of a human thought and purpose. The user adopts that thought and purpose, and behold—the machine has found its soul!

– E. E. Fournier d'Albe, *Hephæstus, or, The Soul of the Machine*, 1925²³

I vacated towards whirlpools of foundational divisions and sunk in. I sought rescue from developing some devices to keep me on the surface.

3. Unless the context otherwise requires, composite machines consisting of two or more machines fitted together to form a whole and other machines designed for the purpose of performing two or more complementary or alternative functions are to be classified as if consisting only of that component or as being that machine which performs the principal function.

– Combined Nomenclature²⁴

	H	A	B	C	D	E	F	G	H	A	B	C	D	E	F	G	H
ABC		A	B	C													
BCD			B	C	D												
CDE				C	D	E											
DEF					D	E	F										
EFG						E	F	G									
FGH							F	G	H								
GHA								G	H	A							
HAB									H	A	B						
HAC									H	A		C					
GHB								G	H		B						
FGA							F	G		A							
EFH						E	F		H								
DEG					D	E		G									
CDF				C	D		F										
BCE			B	C		E											
ABD		A	B		D												
ABE		A	B			E											
BCF			B	C			F										
CDG				C	D			G									
DEH					D	E			H								
EFA						E	F			A							
FGB							F	G			B						
GHC								G	H			C					
HAD									H	A			D				
HAE									H	A				E			
GHD								G	H				D				
FGC							F	G				C					
EFB						E	F				B						
DEA					D	E				A							
CDH				C	D				H								
BCG			B	C				G									
ABF		A	B				F										
ABG		A	B					G									
BCH			B	C					H								
CDA				C	D					A							
DEB					D	E					B						
EFC						E	F					C					
FGD							F	G					D				
GHE								G	H					E			
HAF									H	A					F		
GAE								G		A				E			
FHD							F		H				D				
EGC						E		G				C					
DFB					D		F				B						
CEA				C		E				A							
BDH			B		D				H								
ACG		A		C				G									
HBF	H		B				F										

FIGURE XXXV – 20180207 – A chart of all 3-combinations from the set A B C D E F G H arranged according to an unknown rule.

Seeking (help from) structures

If and when my process slips from a task that is not precise enough to keep this from happening, I vacate quickly towards endless loops of searching for a meaning or a reason behind the concepts involved, oscillating between everything and nothing, a self and the others, producing endless connections and divisions.

To keep this from happening with a difficult subject, like the one of this work, I was tempted to form a structural method for approaching the target. While building these kinds of structures, I see them as helping devices, but a danger lies within. It is usually more fun to engage in the building of an apparatus and their imagined potential lures even without any meaningful content. This also involves finding repetition and patterns.

Intuitively, (in lack of a better word), a few things or concepts were distilled from the mass of aspects to my target: three main ones and five more for support. It seemed that through these, I could catch a coherent image of the target and smoothly find a way to describe it without things popping out of nowhere.

Instead of starting with the concepts and advancing in building the image bit by bit, I ended up trying to develop a structural “device” that would set the work free from the linearity of text. An automatic system that would form

multiple paths dissolving the subjects smoothly into each other.

First, I came up with a simple spreadsheet approach, in which I would place the same string of the eight words in both the column and the row of the table. I would then fill a cell, the crossing of a column and a row, with thoughts guided by the combination of the words in that particular cell. This, I thought, would help me to manage the non-linearity of connections with my linear capabilities. I reduced the total number of the cells by taking into account only the combinations (meaning that AB and BA are considered the same, unlike in permutations), which also transformed the 8 x 8 square grid to stairlike area.

Again, instead of filling the cells, I was tempted to add complications to the structure. The subject seemed to demand the third dimension. This led to an interesting problem. It was hard to imagine the shape of this three-dimensional spreadsheet, after the erasing of repetitive cells of triplets. (Again, ABC and ACB would be the same. Also AAB would bring nothing new to AB of the previous “dimension”).

After having formed the shape of this three-dimensional structure and being able to see it, I still wanted to add complexity to my device for it to bring more “aid” to the writing. I wanted the three-dimensional, stair-like lump form to spread like a net and fill the 8 x 8x 8 cube. In my mind, this would have produced a network of paths that would have taken the linear text smoothly from subject to another without excess and repetition.

20180329 – SCRIPT, DRAFT

In this part, I build or form a “space” in which I can carry out my investigation: seek connections between photography and three-dimensional imaging.

I have chosen, rather intuitively, eight concepts (or ideas – the word to use needs to be figured out) as “building blocks”. It is possible that some need to be changed during the course of building, but at this point they seem to be suitable for the purpose.

To somehow illustrate the space and its formation, I have made the image seen on [THE NEXT] page. It is going to be a part of the final work.

A B C D E F G H

The concepts to be used are:

- *Standard* (or the nature of standards)
- *A Perfect Copy*
- *Technical Imaging*
- *Actual* (or material or some opposite of virtual)
- *Virtual*
- *Observer*
- *Capture*
- *Presentation*

The first three are the most important ones, and the others are more for support. In this part, I start by defining the eight concepts quite briefly (and that is the work to be done, so it’s not possible yet). The concepts themselves can be huge and tricky of course, so obviously I’m not going to reach any completely satisfying result. It’s not where I’m aiming, either.

COMBINATIONS OF 2

The second phase of space formation is to lay and crossbreed the concepts in two dimensions. This is done with combining all different pairs from the 8 concepts and examining the connection between the two. Like this: From the combination of *Standard* and *Observer* I’ll get to *standard observer* that is a concept essential in colour management. I’m not sure yet if I will go through all the combinations (there are 29) shortly or focus only on some of them.

COMBINATIONS OF 3

The next phase is then to do the same trick with combinations of three – in three dimensions. With these triplets I’m going to focus only on the ones that I find interesting or particularly relevant.

When I was trying to figure out this process, I noticed that it is quite hard

to imagine the 3D form of these combinations without the aid of visualisation (hence the image). In addition, I noticed that the matrice is a fruitful tool for defining something: the concepts do not need to be totally ready at first, because contrasting the pairs and the triplets brings up aspects that help in defining the initial ones. This process is not visible in the final work, so it could somehow be stated in the conclusions.

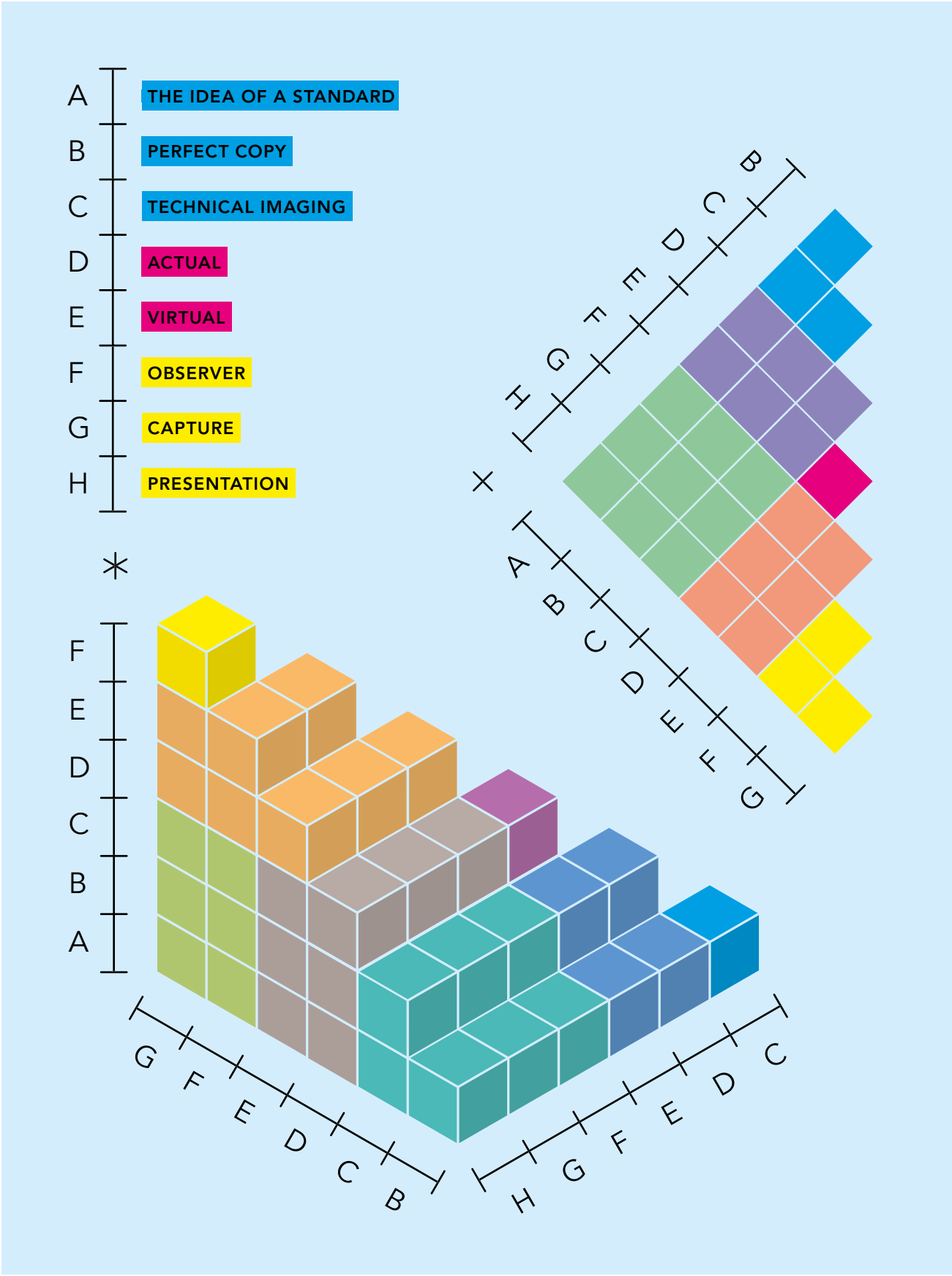


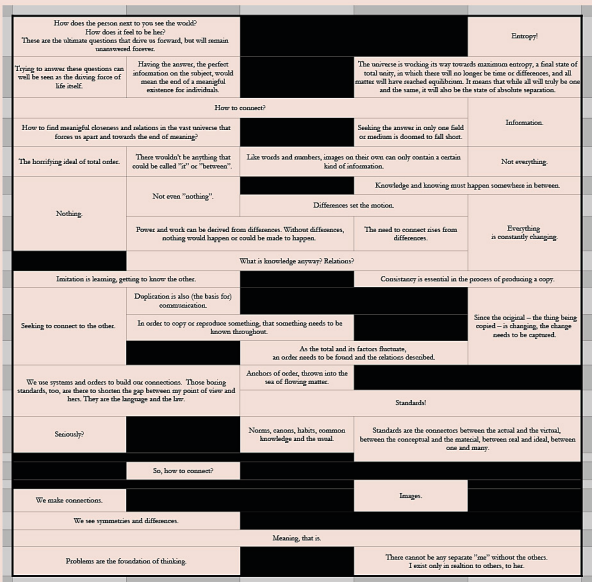
FIGURE XXXVI – 20180200 – Presentation of the dimensions and structure of this work.

20180329

In [FIGURE XLII], I have produced a kind of foreword in the form of a matrice.

When I tried to figure out how to formulate the core question of this work, this was what came out (from the black box of “me”).

Apparently, this is how my mind functions: it tears things apart and tries to build new connections and make a system of its own. As I have no given program or other reason, it is my task to follow the tangled ques of the matrice and try to lay out an “image”, a map, of my findings.



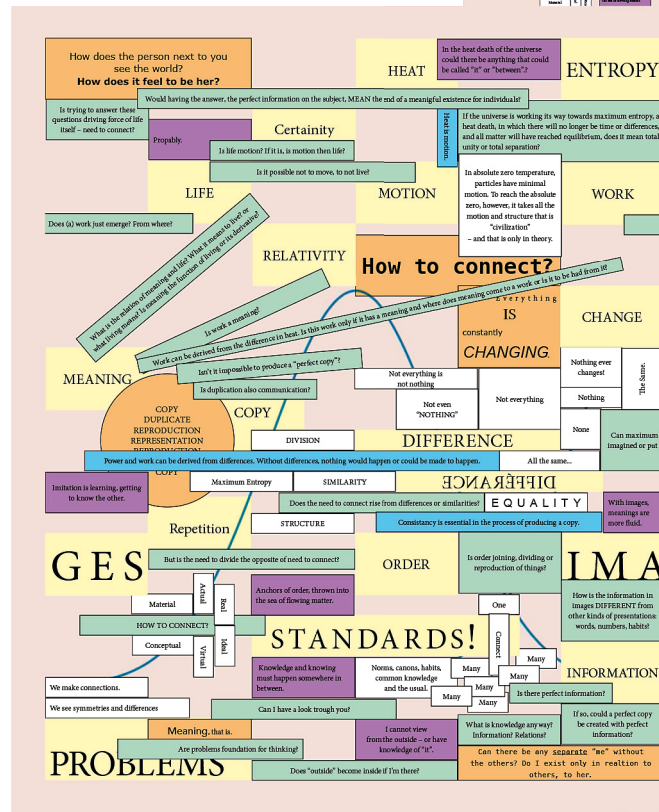
To better formulate the starting point, the driving question is: *How to connect?* To add some boundaries, the main theme is set to *photography*. To add curiosity, I'm going to contrast the concept of photography to the concept or *idea of 3D*, or better yet, 3D imaging.

As the systems and fields of these imaging technologies are quite broad, a good part of the work consists of further narrowing down and defining these subjects. As issues are connected, knowledge is produced. The topics to be connected here are photography and 3D

I will go deeper into describing the structure of this endeavour later [– –].

Futher narrowing down: The field of *technical imaging* in the aim of producing an “accurate” image of a subject (as in museums). *Perfect copy* as a reproduction having the most relevant information on the subject and its likeness. *Standards* and the nature of them as mediators, especially in technical (re)production and imaging.

The idea is to form the subject at the same time as seeking a satisfying point of view to it.



FIGURES XXXVII-XLI

Development phases of a foreword that could be read non-linearly. The result and endpoint of this development can be seen on the next page.

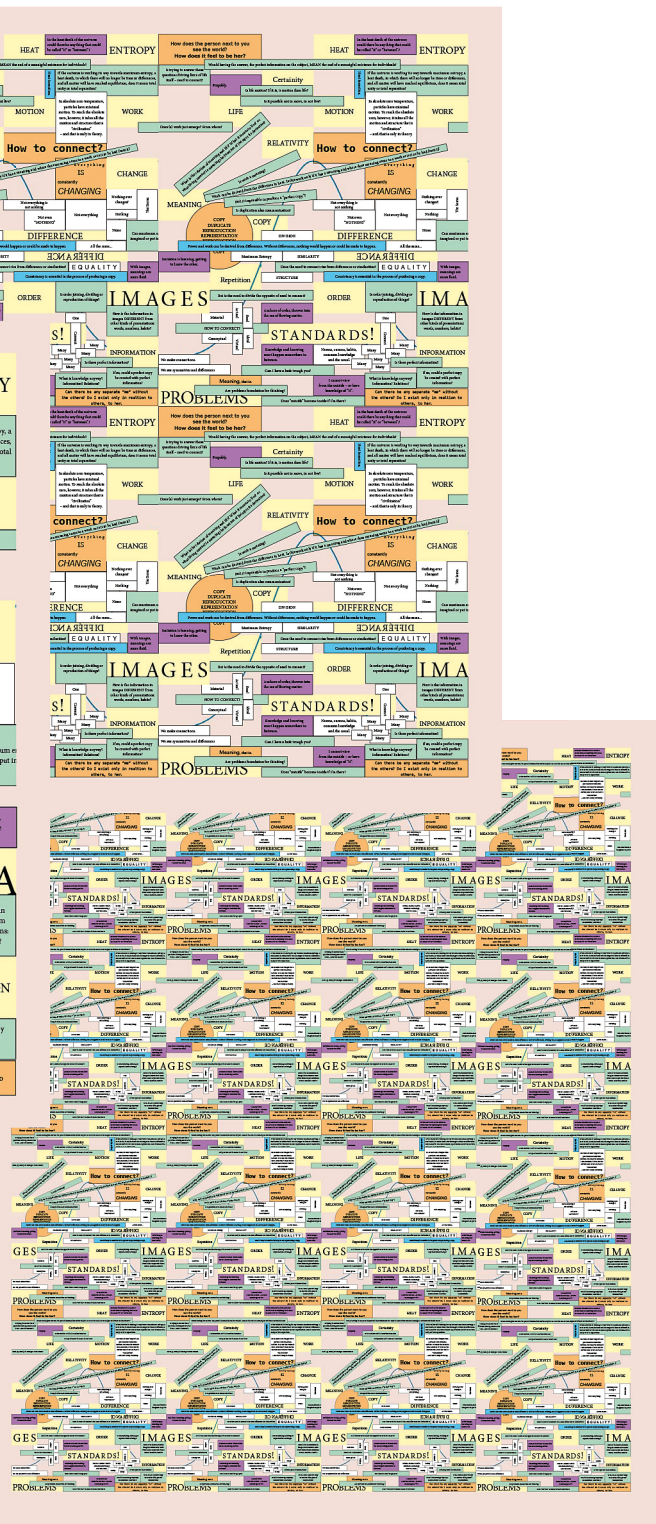




FIGURE XLII
"In Other Words, I Can't Figure It Out"
 A photographic rendering of a mixed media sculpture.

(RIGHT)
 Partial enlargement.



Accidental self-portrait?

The chain of definitions, if allowed to build by itself, seems to end up in one of two ends regardless of the complexity of the network of chains in between: eternity or some kind of self.

20180320

When “programming” a system, it is essential to state its objective. What is the problem or task the system is made to engage in, and what are the values the system should obey when active? The most powerful systems are programmed collectively. In other words, there are no individuals or individual entities that are in charge of the system. It is thus not possible to change their premises or functions but collectively.

Systems of all scales are part of humanity. Systems can be essential and powerful machines, but like all machines without an operator, a master, they can indeed cause problems if let loose. If systems are let to develop on their own terms, producing systems for the sake of systems, they will overtake. This can happen in the scale of an individual, and can be seen to have happened collectively. (Systemic fight against systemization... :)

Systems can vary from a system to organize things on one’s table to a system controlling or guiding global trade and production. In essence, they are still the same, like **virtual** concepts that affect the **actual** world.

Systems are not necessarily hierarchical but overlapping and/or networked. Systems comprise of other systems and together they form new systems. I’m not sure if there is any overlord of systems – a system of all systems (“life”?). At least we are not in control of it. We’ll do with the comfortable delusion of us making decisions.

20180316

Besides optimization of work, a product (main- or by-product?) of any system is also information on the subjects within the system. In controlling the movement of goods, a customs tariff produces statistical information, a “picture” of the situation of trade. In some cases the observation, the capturing of information, is the main task of a system. Is this the case with photography?

What if we try to see an image of the system itself in these structures?

20180424

Observing is defining. To be observed a thing needs to be defined, and to be defined it needs to be observed. I can never observe things for what they are, because my observing is done by me. I cannot define myself, because I cannot separate myself from me for observing. For if I separate something from me, it’s not me anymore (but it might still keep living as a self for itself) and if I connect something to myself it dissolves into I. The self keeps in motion between everything and a singularity. I observe myself in everything because I exist in the observation.

I’m drawn to a subject, but when I begin to capture it, it starts to present something else.

20180410

I like systems. I’m driven by the urge to find a perfect solution, a categoric system into which everything will fit neatly and aesthetically. This urge is not unfamiliar amongst the individuals and collectives of mankind. The urge in itself should not be judged in terms of good or bad. It is rather the spirit in which we engage while fulfilling our tasks and the expectations of the outcome that matter.

It’s easy for me to get carried away with just building the systems, losing touch with what the work to be completed would truly require. For example, I used three whole days in “solving” somekind of self-generated visual puzzle, a process that was exciting but had no relevance to the work beyond this statement. The system took over.

20180211

The universe won’t behave for my liking. Things in it are never going to fit in containers, not mine or anyone else’s, not even the things and containers that try to contain only things we claim we’ve created. I think that sorting and organizing is the deepest root of our existence – a purpose, if one needs such a concept. I can’t see the situation as a work to be done or completed; these are not things belonging tp the same realm as work in the everyday meaning. We as species and concepts in the category of life will not get a rest. The only thing I am able to draw from this image is that we could try to see our proceedings in a manner a bit less serious – see the poetics of systems and order.

20180415

Is it just seeing a problem or posing a question that makes things problematic? Is the need for meaning the meaning? Is it the looking for the other what makes something the other? Do I exist in this text?

There seems to be no reason for this work. Can that be a reason then? Does the work initiate the action? Does the reason appear only in the potential of the action that is captured inside the work or in the action of its observation?

20180717

I look for the outside and end up also to form an image from within and vice versa.

[Too many things in here right now, but this illustrates some paths I drift onto before being able to find the core. I think that this is quite easy to clarify and get rid of the excess, so no need to dwell too deeply.]

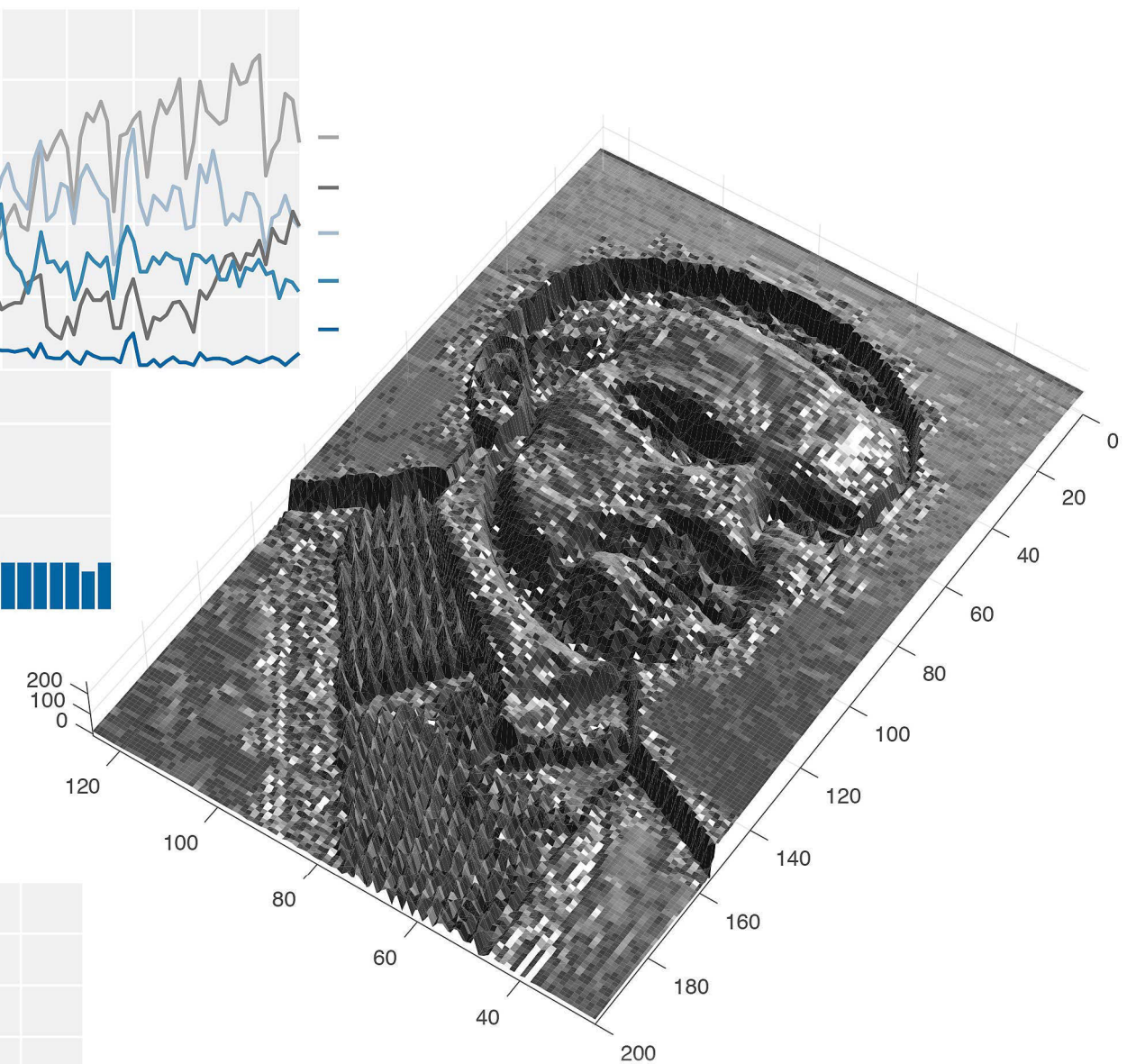
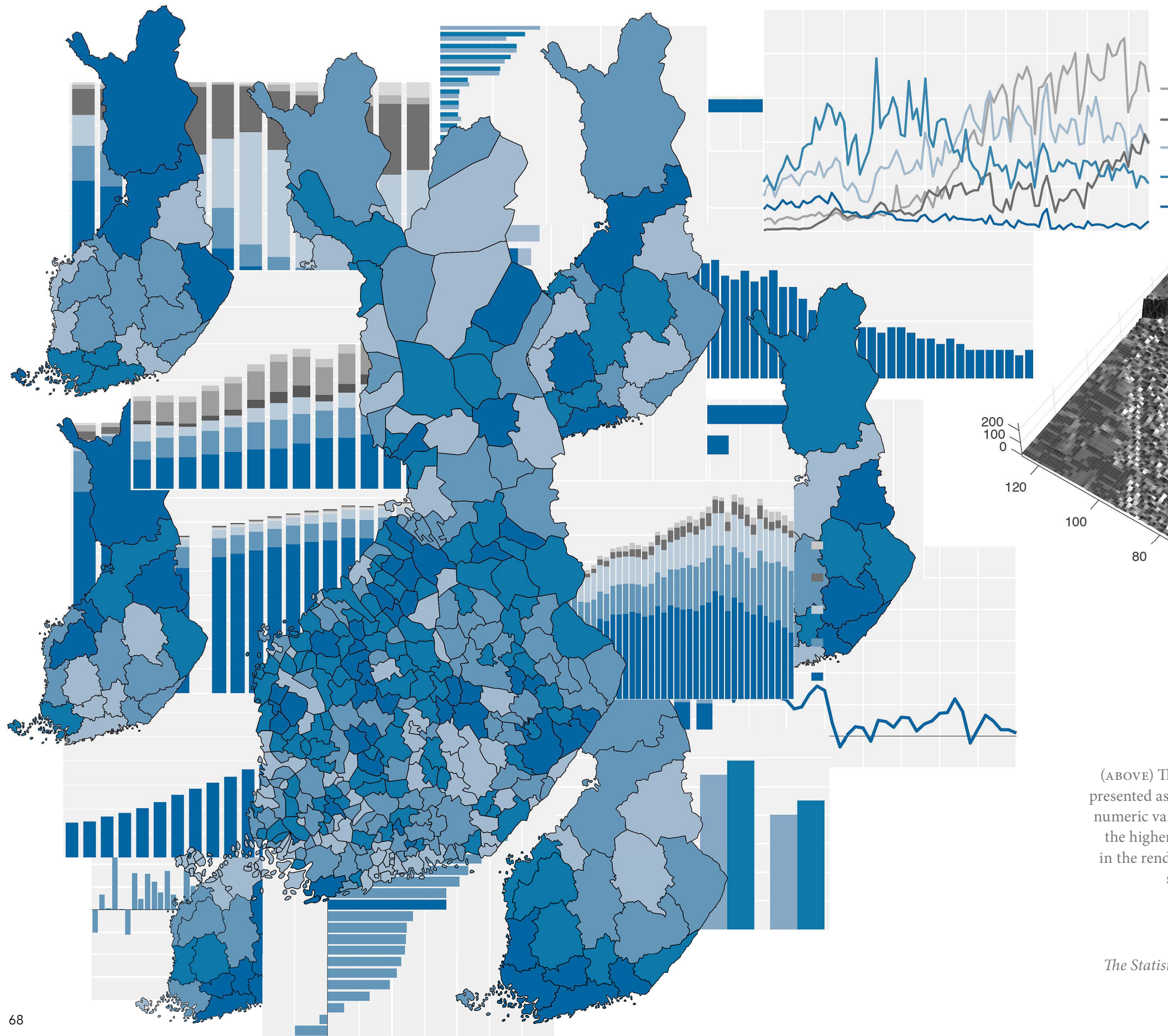


FIGURE XLIII

(ABOVE) The luminosity values of the pixels in a portrait photograph presented as a three-dimensional "landscape" rendering. The higher the numeric value (0 = black, 255 = white) of a point in the original image, the higher the point on the surface of the map. The lightness values in the rendering of this map represent the shadows and reflections of simulated lighting and properties of the surface.

FIGURE XLIV

(LEFT) A collection of graphs from *The Statistical Yearbook of Finland 2016*, presented here without the information of what they represent.

20180520

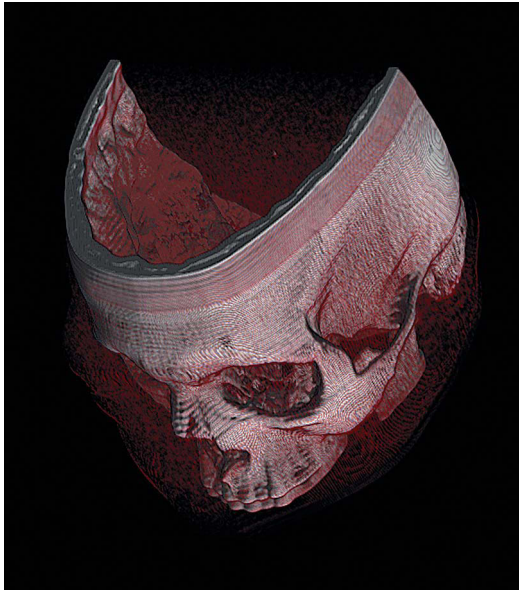
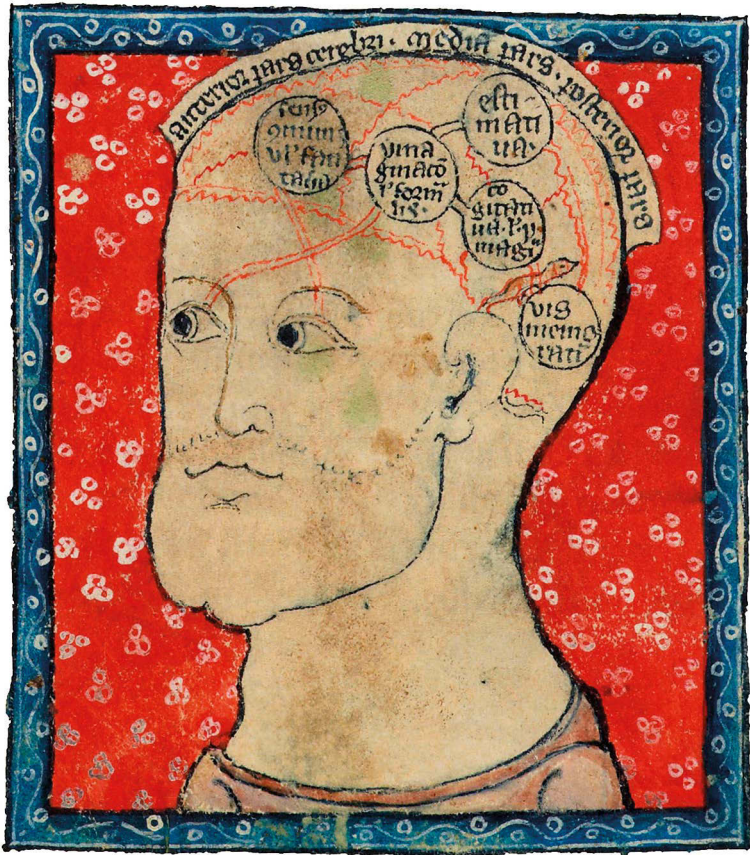
Does a “self” emerge from a contradiction, from the crossing of some undefinable categories?

This contemplation is invaluable and valueless at the same time.

Digging deeper to find a self, one keeps circling an endless loop of almost finding and just missing “it”. While the price of the game might be finding a “self” and its dependency of contradiction and some “other”, losing might reveal that this “self” is just plain nothing covered in the net of definitions produced by the seek itself and thus ever unconnectable to other selves.

Life that emerges from the need to order, but in its emergence creates more disorder around it (to be ordered, to again produce life). This is something very precise and undefinable. Is it the meaning in itself?

No conclusions and any conclusions can be drawn from this.



Self-portrait, Johan Gregor van der Schardt, c. 1573

terracotta (clay material), h 23.0cm x w 28cm x d 14cm

To make this small bust – it is half life-size – the sculptor had to resort to all kinds of tricks with a mirror. Van der Schardt did not portray himself frontally, but with his head turned sideways, as if to avoid looking at the viewer. The nude upper torso alludes to sculpture from Classical antiquity.

Identification	Title(s)	Self-portrait, Self-portrait, Self-portrait, Self-portrait
	Object type	bust
	Object number	BK-2000-17
	Inscriptions / marks	inscription: 'Jean de Bologne collection de Paul de Praun'
	Description	Zelfportret in de vorm van een buste, van witbakkende terracotta en polychrome beschildering. Het portret heeft ontblote schouders en een zijwaarts gericht gelaat. Op de achterzijde een etiket met in rood-bruine inkt: JEAN DE BOULOGNE/COLLECTION PAUL DE PRAUN met het nummer 296.
Creation	Artist	sculptor: Johan Gregor van der Schardt
	Place	Neurenberg
	Dating	c. 1573
Material and Technique	Material	terracotta (clay material) oil paint (paint)
	Measurements	h 23.0 cm x w 28 cm x d 14 cm
Subject	What	portrait, self-portrait of sculptor
	Who	Johan Gregor van der Schardt
Acquisition and rights	Credit line	Purchased with the support of the Mondriaan Stichting, the Sponsor Bingo Loterij and the Vereniging Rembrandt, with additional funding from the Prins Bernhard Cultuurfonds
	Acquisition	purchase 2000
	Copyright	Public domain

FIGURE XLV

An image in the 14th century manuscript *Trilingual compendium of texts* in the collection of the Cambridge University Library. It is a diagram of the human brain with five cells or *ventriculi* representing the five ‘powers’ of thought (the common or imaging sense, imagination, estimation, cogitation and memory), illustrating *Qualiter caput hominis situatur*.²⁵

FIGURE XLV

An image in the 14th century manuscript *Trilingual compendium of texts* in the collection of the Cambridge University Library. It is a diagram of the human brain with five cells or *ventriculi* representing the five ‘powers’ of thought (the common or imaging sense, imagination, estimation, cogitation and memory), illustrating *Qualiter caput hominis situatur*.²⁵

FIGURE XLVI

A cadavar head CT scan rendered using view aligned slicing with alpha blending. Lower density flesh and brain matter are assigned lower alpha values²⁶.

FIGURE XLVI

A cadavar head CT scan rendered using view aligned slicing with alpha blending. Lower density flesh and brain matter are assigned lower alpha values²⁶.

FIGURE XLVII

T-1000, the main antagonist in James Cameron's *Terminator 2: Judgment Day*, is a shapeshifting android assassin²⁷.

FIGURE XLVII

T-1000, the main antagonist in James Cameron's *Terminator 2: Judgment Day*, is a shapeshifting android assassin²⁷.

FIGURE XLIX

An “authenticated replica”, *La mariée mise à nu par ses célibataires, même*, 1915-1923/1961 (*The Bride Stripped Bare by Her Bachelors, Even*, also known by the name *The Large Glass*), of the artwork by the artist Marcel Duchamp (executed by Marcel Duchamp and Ulf Linde) displayed at Moderna Museet in Stockholm, Sweden. The replica does not contain cracks in the glass of the original work which were caused by careless transportation²⁹.

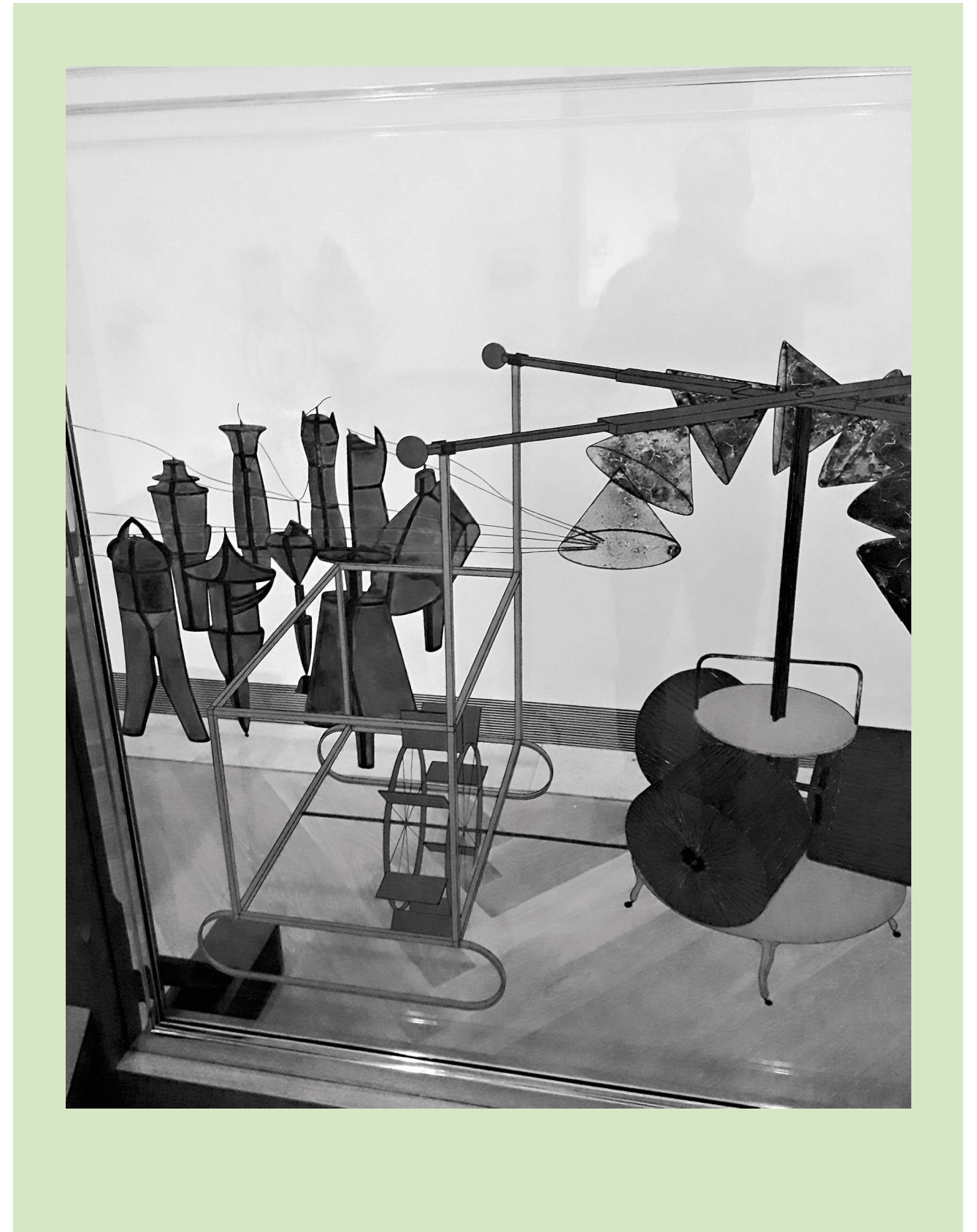
FIGURE L

(OPPOSITE PAGE)

A monochrome close-up photograph of a part of the replica of *The Large Glass*, mimicking a certain viewpoint of a curious but static observer with only one eye open. This observer can “see” the two-dimensional “drawings” appear as three-dimensional objects in the three-dimensional space behind the work rendered in the two dimensions of the photograph.³⁰

(NOT FIGURED)

In his final masterpiece (permanently installed in The Philadelphia Museum of Art) Duchamp lets the observer see a “real” three-dimensional scene, but only from a given spot through two peep holes spatially restricting the observation to a static point³¹. (See *Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage* . . . [English title: *Given: 1. The Waterfall, 2. The Illuminating Gas* . . .], 1946-1966. Mixed media assemblage: [exterior] wooden door, iron nails, bricks, and stucco; [interior] bricks, velvet, wood, parchment over an armature of lead, steel, brass, synthetic putties and adhesives, aluminum sheet, welded steel-wire screen, and wood; Peg-Board, hair, oil paint, plastic, steel binder clips, plastic clothespins, twigs, leaves, glass, plywood, brass piano hinge, nails, screws, cotton, collotype prints, acrylic varnish, chalk, graphite, paper, cardboard, tape, pen ink, electric light fixtures, gas lamp [Bec Auer type], foam rubber, cork, electric motor, cookie tin, and linoleum.)³²



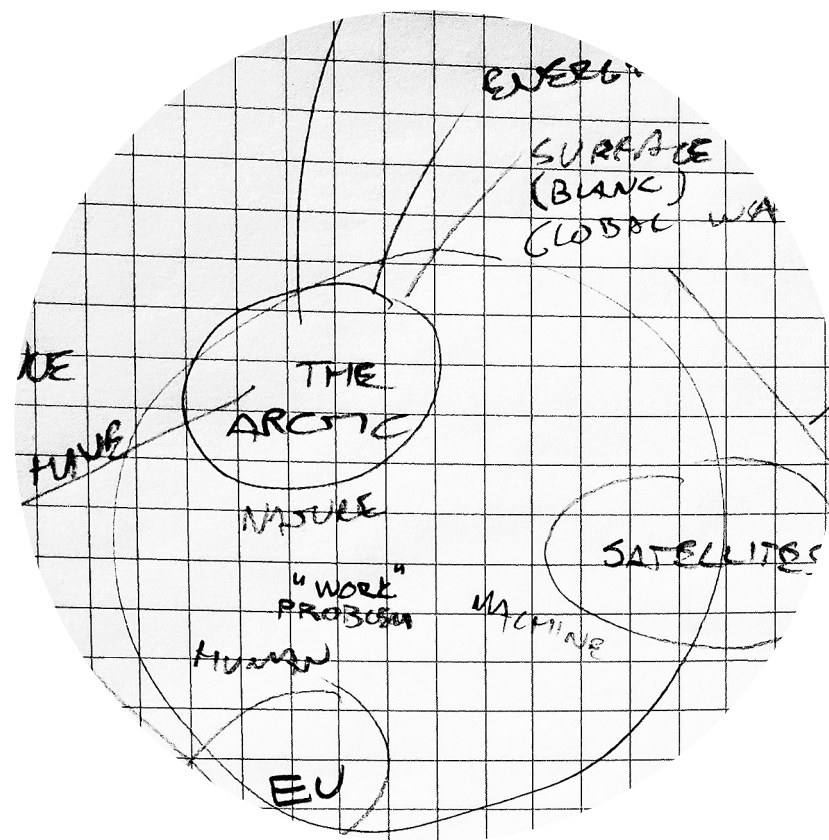


FIGURE LI – 20180418_151126.jpg

20170830

The work needs only its
excecution to become actualized!

I have a tendency to “simulate” events and processes thoroughly, “virtually”
in my mind, before engaging in action. As a downside, the preformed (or
performed) mental image of the result of that soon-to-be action rarely
converges the real results. This might halt the
process before it even starts.

20180717

Am I a mere observer and a recorder of
proceedings of this entity that is operating from the brain?

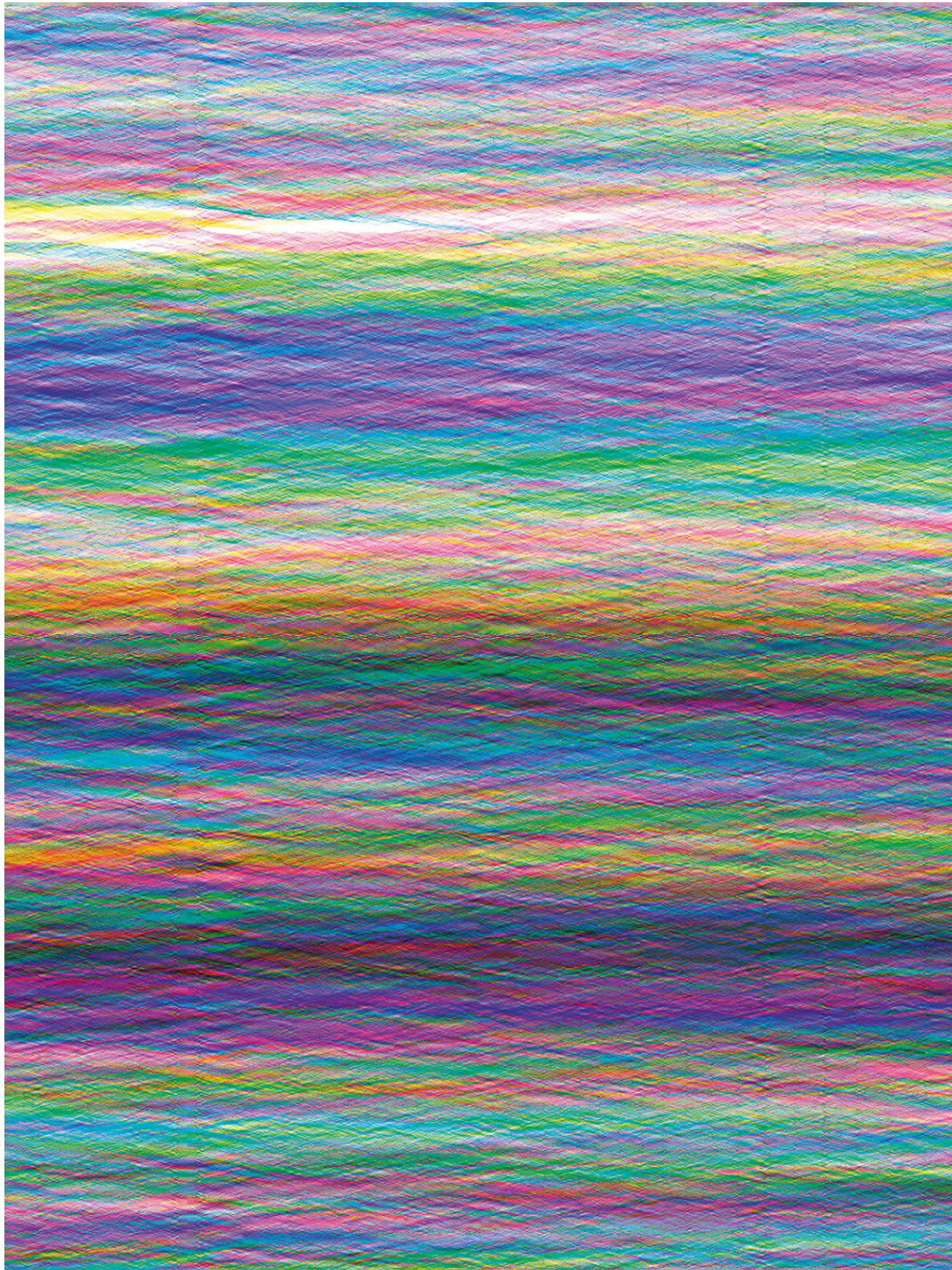
If so, it feels like being an ill-equipped documentarist. The devices in my
possession are bound to fail in capturing and inscribing the proceedings
of this “me”. And again there's a loop in formation: how could it be?

What else can there be besides what is absorbed from the outside? The
tree does not grow from any other than the seeds of its predecessors and
the particles in the soil. Structures form even in the
harshest environments.

[DATE AND CONTEXT MISSING]

This text, I feel, is the connecting
element between any and some
of my images – my thinking,
that is. So this text is a kind
of an image of my thinking.

||| -D?



If the process of this work had gone as I hoped, this chapter would contain a few condensed but clear texts distilled from the mass that the previous chapter revealed glimpses of. They would have portrayed the target, *three-dimensional imaging*, by viewing it through and in comparison to different aspects closely connected to photography and optics-based technologies. The concepts would have been formed with utmost precision by building them based on carefully chosen ideas of renowned scholars. The usage and treatment of these concepts would also have implied towards a metaphorical level, a form of consciousness hiding beneath the systems.

The main viewpoints of these texts would have been the concepts of 1) *technical imaging*, 2) *standards* and 3) *the possibility of a perfect copy*. These main concepts would have been played with in a space that is neither virtual nor actual but simultaneously comparable to both. The text would've followed a logical path geometrically structured so that every necessary connection between the concepts would appear effortlessly after another, leaving neither any of the aspects hanging loose nor the reader confused. The protagonist of this mission, an observer, with his multiple positions and states of existence and being, would adventure through this beautiful made-up, simplified but accurate representation of our world capturing information and presenting it in various formats to others like himself to perceive and process.

The harmony of this skilful part of the astonishing *magnum opus* would gently have guided its readers towards the sources of the very being of themselves. It would, among other things, have brought to surface contemplations about the averaging nature of our, or any, perceptions and the crossing lineage of the meaning of standards in technological and hence standardized ways of observation. To become technical, our vision needs to be standardized, but is it not the essence of being human to want to be different from one another? What would result from the attempt to take a concept like the Standard Observer, which represents the human vision in colour standardization, and widen it to represent the beyond-human observer of the three-dimensional event-world? The connection from this question to the root desire of producing (more or less corrupted) copies in an apparent aim to produce a perfect copy (that is never reached), would have been made with the notions of technical imaging, specially photographic reproductions, capturing and presenting a visual facimile of its target (that usually contains less dimensions than the target) and also by the allegory of the technical device itself producing a virtual copy of the observer: us – me and/or you.

However, this is not the case.

I was tempted to leave the next spread empty, with only a note “[MISSING CONTENT]”, but since I do have one short and crisp text at hand, I will include it here. It was written for a different occasion³³ but from similar premises.

The image on the [RIGHT] side of this text looks like a gate of a police training city. Its title, *Training City IV*, suggests that this interpretation is not far off, and the text you are now reading further confirms this perception. But there is one detail that raises a question: the roman number four.

According to common knowledge, numbers are used to separate similar individuals in a group. So, if there are more images of training cities in addition to this particular four, where are the rest of them? In this case, however, it is possible that the number instead presents a value in an order, a place in a hierarchy. Perhaps this image is ranked as the fourth best. But why, then, isn't the best one presented here? Is it lost?

I have heard that imagemakers still use old conventions such as numbering editions of photographs, even though, considering copies, photographs are unlimited by nature. Some use fancy roman numbers instead of normal numbers just to introduce superficial quality to their works in order to raise their value. Am I being fooled? And why would that matter? Is there any other kind of value besides perceived value? Everything seemed so clear at first, but this one question about a number got me lost and made the whole experience of looking at images rather complicated.

And then... Stop!

What is it?

Who's asking me to stop? Stop what? What *it*?

Stop playing games with me!

The gate in the image on the [RIGHT] side of this text stops the reality of the exercise – the program for producing law enforcers – from spreading uncontrollably outside its premises. In order to dispel, to hide this limit and still reinforce the illusion of continuation, the image has been placed on the gate (which, by the way, looks a bit like architectural concept images used to promote buildings before actualisation). The image simulates the continuation of the training area beyond its actual gates. This image, then, is in similar relation to the training city as the training city is to “real” cities outside the gate.

This textual “image” of a city and of police work presents us with a clear and unquestionable presentation of some connection between the universe of images and reality and us, the ones performing these actions. *It* is an image of an entangled network that may have no “purpose” per se – *it* only has the purpose that is projected on *it*: the act of catching criminals to save the city, for instance, or just playing cops and robbers – or looking at something presented as art as art. “Stop”. Stop altogether? Or just stop and look in all directions before entering the crossroads?



FIGURE LIII
“Training City IV”

n+1

To bring this work and its circular motion to a halt, or alternatively to leave it alone and flying on the orbit of itself, I present you this one extra chapter. It's not numbered, but rather an n+1 chapter, for it could replace the meaning of any chapter in this work. It could be the work itself or its conclusion.

The chapter n+1 consists of a poem *Space and the Arctic*, which is assembled from pieces or sequences of a publicly available working document of the European Union dealing with the role of communication and observation through space satellites in Arctic endeavours³⁴.

In this poem, unlike in this work, at least the order of pieces captured from the original text (or the information flow of a system) remains unaltered.



EUROPEAN COMMISSION

HIGH REPRESENTATIVE OF THE
EUROPEAN UNION FOR
FOREIGN AFFAIRS AND
SECURITY POLICY

Brussels, 26.4.2012
SWD(2012) 183 final

WORKING DOCUMENT

Space and the Arctic

Accompanying the document

WORKING DOCUMENT ADOPTED BY THE EUROPEAN PARLIAMENT AND THE
COUNCIL

Developing a European Union Policy towards the Arctic Region: progress since 2008
and next steps

(SWD(2012) 183 final)
(SWD(2012) 183 final)

The remoteness,

the Arctic

*** 1 ***

the remoteness
the arctic

to face the challenges
and sustainable exploitation
in the rapidly changing arctic
increased activities in these northern areas

help europe meet its objectives

in the arctic

taking stock
of current and future
space programmes relevant
to the arctic

progress has been made
these challenges
considerable benefits
to the many interests

in the arctic

*** 2 ***

this is particularly true
for the cold, dark, snowy arctic

positions and timings
observations
the arctic
a constellation of satellites
the objectives

signals emitted by the system
a global system
which will cover also the arctic

monitoring and correcting signals emitted
providing warnings
when the signals fail to provide

*** 3 ***

there are no ground stations in the arctic
in the arctic
in the arctic

the arctic
will be
in the years to come
the arctic

to face the challenges

and sustainable

exploitation.

in the rapidly changing Arctic

Increased activities in these northern areas

*** 4 ***

the arctic sea-ice is being

monitored
measurments

these satellites
however
no single provider
is yet capable of providing

near-real
time
sea-ice
information
in all arctic
waters
masters must therefore
switch between
different presentations
as they move
from one zone
to another

*** 5 ***

special needs of the arctic
sea ice
icebergs
snow
glaciers
ice sheets
and permafrost
monitoring
partnerships
stakeholders
important
international
collaborations

other space
participation
global efforts
in the field of earth

snow, glaciers and permafrost
were not considered within the original
design specifications

*** 6 ***

useful monitoring capabilities
for the arctic

observations of parameters relevant
to the arctic

core services and downstream services
that add value
to the core services

it is intended that there should be
six core services

understanding the arctic
dedicated to monitoring

the near real time
analysis and forecasting
monitoring
in depth analysis

continuous observations
data records

monitoring
data archives
in order
spatial and temporal
data

a significant contribution
to the understanding
of arctic

at least 3 out of the 13 variables
are particularly relevant
to the arctic

FIGURE LIV



*** 8 ***

before the data
satellites came on stream

a system for supporting the surveillance
to go further
at the same time
in time
these satellites cover the whole arctic
in the arctic
these high latitudes
timely regular monitoring
once in operational mode

will
data and information
as well as
data and information
and
data and information
will

information
observation data
intends to adapt
aims to provide

the evolution of information
technology systems
supporting the data
observation data
data sets
a subset of data

remains
accessible in limited fashion

observation data
and the increasing demand

*** 9 ***

low temperatures and light-level
in the arctic
surface roughness
the relatively flat arctic
and the ice

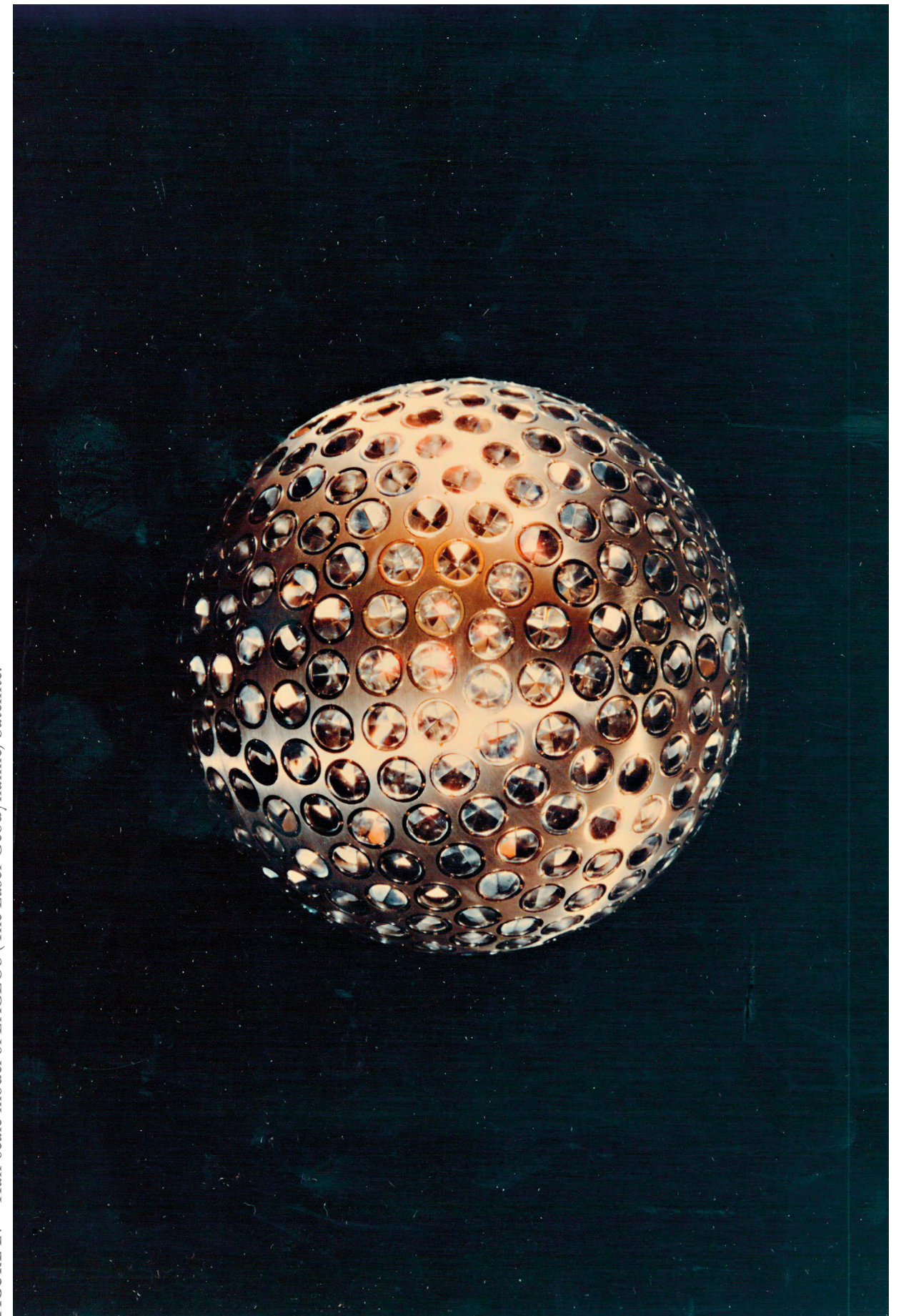
monitoring of ice
to measure ice
for measuring ice
changes over time
measures
the height
the sea
ice above the water
to calculate the ice

data, as the ice approaches its maximum
data at latitudes never reached before

ice floating in the polar oceans
monitoring
the vast ice sheets
at the margins
where icebergs are calved

although it is not known exactly how

FIGURE IV – Half-scale model of LAGEOS (The Laser Geodynamic) Satellite.³⁵



*** 10 ***	a range of spatial scales
our understanding	methods for measuring snow snow
	snow
monitoring the arctic	and fractional snow
the interior of the arctic	
continental ice	geared towards flood
to future sea-level rise	
access to information	glaciers
	interannual time scales
this is meant	glacier areas glaciers
	glacier
to compare	and intereannual variability
to maintain	glaciers
the critical measurements that are needed	glacier
to confirm and determine	topography and velocity
	the arctic
for instance	the demand for data
the ACCCESS project will provide	the increase of activities
access to information	surveying and exploration
on the current status	surveillance
and changes of the arctic	security and safety
	data
this is meant	the arctic
	the arctic
to compare	the arctic
to maintain	
the critical measurements that are needed	
to confirm and determine	
	*** 12 ***
*** 11 ***	a number of satellite constellations
	“opportunity” services
projects are devoted	
to testing and implementing methods	the system
for calculating parameters	a highly elliptical orbit satellite system
based on the satellite measurements	in the arctic
	inter-satellite links
3 dimensional circulation parameters	a new generation system
for all of the arctic	is on
	this system can be seen as
ice classification	systems enjoy
algorithms for ice classification	harmonization between their systems
	the next generation of
a possible constellation of satellites	these systems

how inclined orbit satellites could meet	protection
in the arctic	protection training
	the specific challenges
	simulate and model critical scenarios and
to push end-of-life	can be extended to the arctic
to be reserved	and thus extend the safety
to be able	
to raise the satellite	in the arctic
to the appropriate orbits	focus, the arctic
to combine forces	
to identify possibilities	
to understand better	
to be replaced	
to provide	*** 14 ***
to be	
	in ice-infested waters
the arctic	information is produced
the arctic	according to a standardized set of procedures
	on “space and the arctic”
at the same time	space assets could help
with systems	certain objectives can probably be met
based on highly elliptical orbits	
	measurements of sea-ice
*** 13 ***	human activities and monitoring
	sea-ice
	however
early warnings	to measure ice
	multi-year sea-ice
to continue	to measure
dialogues in order	the polar ice
to accelerate	and floating sea ice
the development	
of operational decision support	measuring ice
and early warning	maps of ice
	the ice
systems	
in the field of crisis	in the arctic
	however
and rescue	this should be checked
and security crises	however
in the arctic	monitoring of ice
services	in order
and systems	to meet
in the arctic	the needs of science
in the fields of earth	
this includes the emergency	
future emergency	

however
systems need to be
the data can be

in time
in the arctic
the relatively still waters
and ice cover
fully committed

space programmes
space
for the arctic
monitoring of ocean and ice
in order

*** 15 ***

in the arctic all rely heavily on space
systems
space systems cover the arctic,
and some monitoring
space systems, it is
in order

within the arctic
the arctic environment remains
in the arctic

the arctic space
along the lines presented in this document

- *** 16 ***
- EGNOS
 - EMSA
 - EO
 - ESA
 - GEO
 - GEOSS
 - GLONASS
 - GMES
 - ICOS
 - IGOS
 - IGSO
 - LEO
 - MACC
 - MEO
 - ROSKOSMOS
 - SAON
 - SAT-AIS
 - UNFCCC
 - WMO

*** **

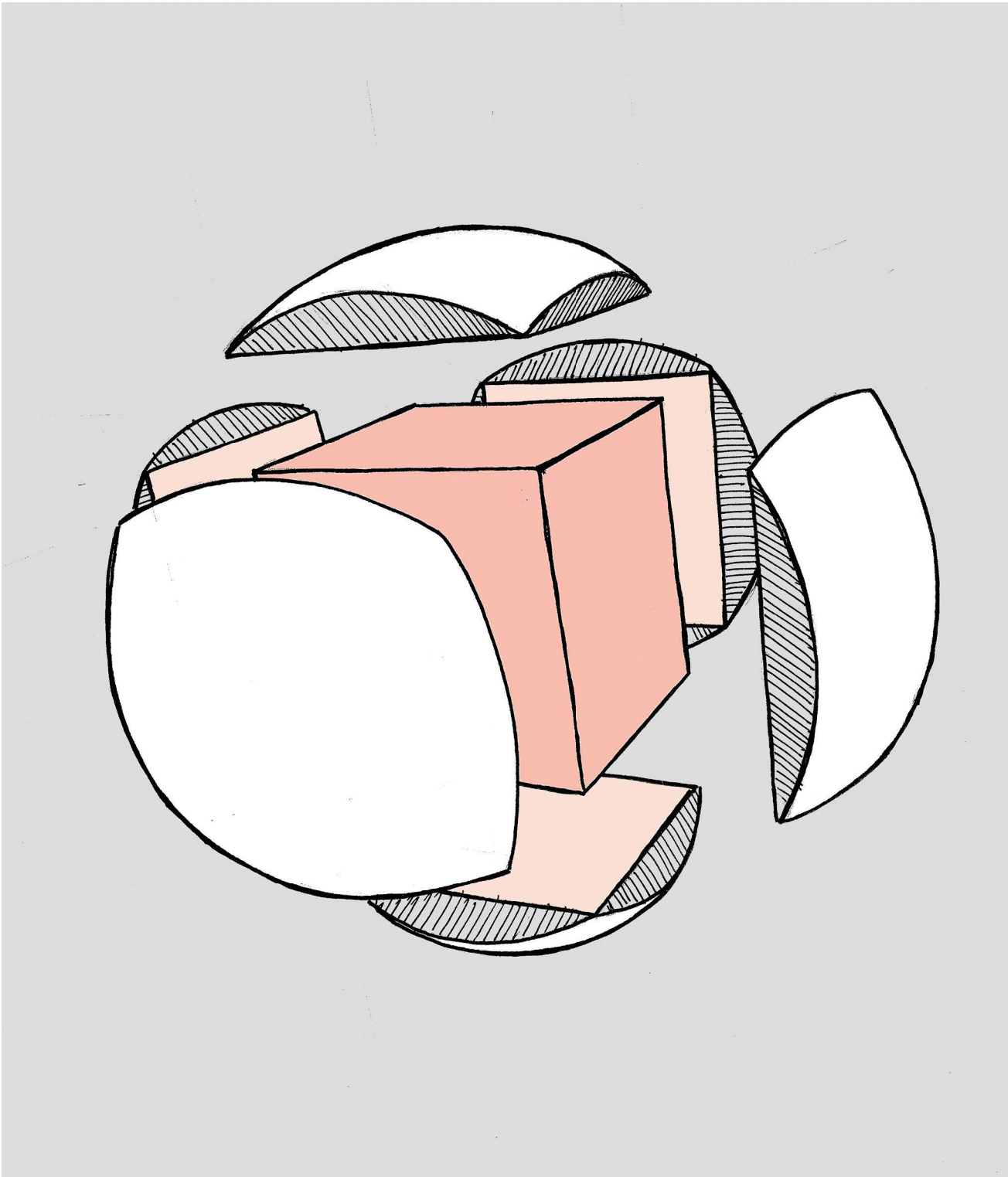
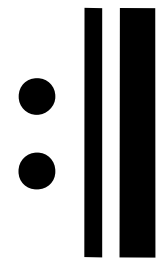


FIGURE LVI
Plan of the cubing of a sphere, 2016.



Notes

1 One of the initial interests towards three-dimensionality of images or 3D was also the vagueness of the term *3D* (see also Schröter 2014, p. 37). Yet in writing this note as the last sentence I will add to my work, I feel I have no better suggestions of how to build or summarise the term “3D” or what to include under it. The interest has all but faded.

2 Photographic cameras are used as capture devices to form a part of three-dimensional imaging.

3 I was (and am) especially interested in imaging practices in the context of museums. During the process of building this work (or at the time, the work this was supposed to become) I participated in a conference on the subject, *2+3D Photography – Practice and Prophecies* (Rijksmuseum 2017).

4

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Images appear and work in the very core of my interests. Not much would need to be changed in the construction of this work if I said the target was just *image* instead of *three-dimensional technical imaging* which it now is. Maybe I use photography and 3D just as Trojan horses to smuggle us inside the universe of images. The reasons why I've picked these concepts as vessels should become apparent during the work. Or was it me that was picked? Or maybe it's the problem of images that I always tend to look through them.

As for defining what an *image* is, anything goes. I suggest letting us to see everything as an image, and this way lose the need for specific limits. In this universe of images, there is no original that could be pointed towards, so there are no copies either. The universe of images is an image of our own universe, so they're very much alike. It also started with a big bang and will end in heat death, but as opposed to our own universe, these are just images.

A tree is either an image of forces and order of nature or just an image of a little rest for a bird. I'm an image inside your head, but also an image of some biological and historical processes. The cells in my hand are the images of previous cells and some DNA and my foot is an image of a need to get moving...

- 5 See Karisalo 2017.
- 6 See Flusser 2011, p. 5–10, on abstraction, the relationship between linear texts and images and also between “two-dimensional” traditional images and “dimensionless” technical images.
- 7 Nelson & Cox 2000, p. 493.
- 8 Beckett 2010 [1938], p. 3.
- 9 No. This is a normal distribution curve.
- 10 In his presentation at Rijksmuseum’s *2+3D-conference*, Don Williams (2017) uses the term *energetics*. According to Williams, energetics can mean “any energy field under transformation”. He introduces *Total Appearance Capture* (TAC) which is a description of “comprehensive energetics measures”, in other words “objective and analytical measurement and capture of 3D intensity, color, texture [and] gloss”.
- 11 In his book *Levoton valokuva* [the title could be translated as The Restless Photograph], Janne Seppänen (2014) uses *material trace* [orig. *materiaalinen ydin*] as his key concept in mapping our manifold relationship to photography and some complications resulting from it. In short, Seppänen (2014, p. 8) introduces the material trace as an aspect that seemingly makes a photograph a reliable presentation of reality but which also brings the photograph to an unstable state. At first, I wanted to use and transform this concept of material trace in my own work by trying to follow it in the processes of three-dimensional imaging. This thought, however, soon resulted in a temptation to try and flip Seppänen’s setting around and rather see ourselves as the ones in an unstable state instead of the photograph.
- 12 A black box is an abstract concept that represents a system or an object which is studied without the knowlege of its internal workings and only through its inputs and outputs. If my mind is viewed as a black box, the input in this case consists of the concept of 3D, and the output is this work.
- 13 See Bruce, Green & Georgeson 2003, p. 169–207, for how we visually perceive the third dimension.
- 14 See for example Gleick 2011.

15 Hesse 2000 [1970], p. 408.

16 Karisalo 2017.

17 A thorough description of this method can be found in Stylianidis & Remondino 2016.

18 Here, I could explain why I considered (and consider) Flusser’s works interesting and important, and how I see them connecting to my attempt in this work, but it would take another work to do so. See Flusser 2000; 2011; 2016.

19 Finnish Meteorological Institute 2018.

20 Berns 2000.

21 In writing this entry, I have most likely been inspired by Maggie Nelson’s (2009) *Bluets*.

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Maggie Nelson: *Bluets*, p. 6:

14. I have enjoyed telling people that I am writing a book about blue without actually doing it. Mostly what happens in such cases is that people give you stories or leads or gifts, and then you can play with these things instead of with words.

-> If I were to steal this sentence, I would adjust it to fit my process: I have told myself that I’m writing about 3D and photography. Perhaps not living people in person, but artists and writers and also other kinds of operators have given me “things” to play with and relate to*. And like Nelson has written about blue, I have written about 3D – but are those the “things” we are talking about?

And p. 12:

27. But why bother with diagnoses at all, if a diagnosis is but *a restatement of the problem*.

I see my work as an image of a problem but also its diagnosis. A restatement can be of use if it is considered as a translation of a problem to a context in which some “treatments” can be recommended.

A diagnosis of a problem creates another problem to be diagnosed. Then: apply a treatment to the problem according to the diagnosis – a treatment that is more diagnosing. This is a circle that keeps forever transforming (imperfectly transmitting, translating) the problem – a circle of life?

* Nelson’s book is also a good example of discovering new clues for inspiration and reference. Here is another quote from *Bluets*, p. 48:

121. ‘Clearness is so eminently one of the characteristics of truth, that often it even passes for truth itself,’ wrote Joseph Joubert, the French ‘man of letters’ who recorded countless such fragments in notebooks for forty years in preparation for a monumental work of philosophy that he never wrote.

See also the list of inspirations on pages 108–109.

22 The text continues: “-- In biological vision, SfM refers to the phenomenon by which humans (and other living creatures) can recover 3D structure from the projected 2D (retinal) motion field of a moving object or scene.” Wikipedia entry *Structure from Motion* (n.d.).

23 Fournier d’Albe 1925, p. 20.

24 European Commission 2018.

25 Image and description: Cambridge University Library (n.d.).

26 Image and description: Wikimedia Commons 2005.

27 *T-1000* in Wikipedia (n.d.).

28 Image and metadata: Rijksmuseum 2018.

29 Tomkins 2014, p. 11, 284–285.

30 See also the chapter ‘The Artist and the Spectator’ in Tomkins 2014, p. 384–394.

31 Tomkins 2014, p. 446–462.

32 Object materials description from Philadelphia Museum of Art 2018.

33 The text on page 82 has previously been published in Karisalo 2018.

34 European Commission 2012.

35 Nasa 2016.

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A Non-comprehencive List of [Re]sources (of Inspiration) & Recommendations:

	Works of FERNOW, DOMINICK for example <ul style="list-style-type: none"><i>Rainbow Mirror</i> (as Prurient)		MCLUHAN, MARSHALL <ul style="list-style-type: none"><i>The Medium is the Massage</i><i>The Global Village</i>	
Works of APHEX TWIN	Works of FLUSSER VILÉM for example <ul style="list-style-type: none"><i>Writings</i><i>Into the Universe of Technical Images</i><i>Towards a Philosophy of Photography</i>		MADDIN, GUY <i>My Winnipeg</i> (the book & the movie)	Works of SIMON, TARYN especially <ul style="list-style-type: none"><i>An American Index of the Hidden and Unfamiliar</i><i>Paperwork and the Will of Capital</i>
ARONPURO, KARI <ul style="list-style-type: none"><i>Aperitiff – avoin kaupunki</i><i>Vähäfysiikka</i>		Works of MICHAUX, HENRI		
BECKETT, SAMUEL <ul style="list-style-type: none"><i>Murphy</i><i>Waiting for Godot</i><i>Worstward Ho</i>	Works of HESSE, HERMANN especially <ul style="list-style-type: none"><i>The Glass Bead Game</i>	MINSKY, MARVIN <ul style="list-style-type: none"><i>The Society of Mind</i>		Works of STRUTH, THOMAS
Works of BELTRACCHI, WOLFGANG	Works of HOUELLEBECQ, MICHEL for example <ul style="list-style-type: none"><i>The Map and the Territory</i>	Works of MORRIS, ERROL		Works of SULTAN, LARRY especially <ul style="list-style-type: none"><i>Evidence</i> (with Mike Mendel)
Works of BOLTZMANN, LUDWIG		NABOKOV, VLADIMIR <ul style="list-style-type: none"><i>Pale Fire</i>		TAVI, HENRIIKKA <ul style="list-style-type: none"><i>Sanakirja</i>
Works of COHEN, LYNNE	Works of JARMUSCH, JIM especially <ul style="list-style-type: none"><i>Paterson</i><i>The Limits of Control</i>	NELSON, MAGGIE <ul style="list-style-type: none"><i>Bluets</i>		TURING, ALAN
COPPOLA, SOFIA <ul style="list-style-type: none"><i>Lost in Translation</i>		Works of PEREC, GEORGES especially <ul style="list-style-type: none"><i>Thoughts of Sorts</i><i>Species of Spaces and Other Pieces</i><i>Cantatrix sopranica L. Scientific Papers</i>		Works of VILLENEUVE, DENIS especially <ul style="list-style-type: none"><i>Arrival</i><i>Blade Runner 2047</i>
DEVLIN, LUCINDA <ul style="list-style-type: none"><i>Omega suites</i>	Works of KHARMS, DANIIL	RAATIKAINEN, HENNA <ul style="list-style-type: none"><i>Tehtävät</i>		Works of VON TRIER, LARS for example <ul style="list-style-type: none"><i>Dogma</i><i>The Kingdom</i><i>The House That Jack Built</i>
Works of DUCHAMP, MARCEL for example <ul style="list-style-type: none"><i>La mariée mise à nu par ses célibataires même, Le Grand Verre</i><i>Etants donnés: 1 la chute d’eau, 2 le gaz d’éclairage</i>	Works of LENKKERI, VILLE	REZNIKOFF, CHARLES <ul style="list-style-type: none"><i>Testimony</i>		
	Works of LYNCH, DAVID especially <ul style="list-style-type: none"><i>Twin Peaks</i>	SALMINEN, ANTTI <ul style="list-style-type: none"><i>Lomonosovoin Moottori</i>		Works of WARE, CHRIS

